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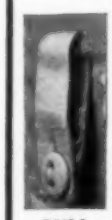

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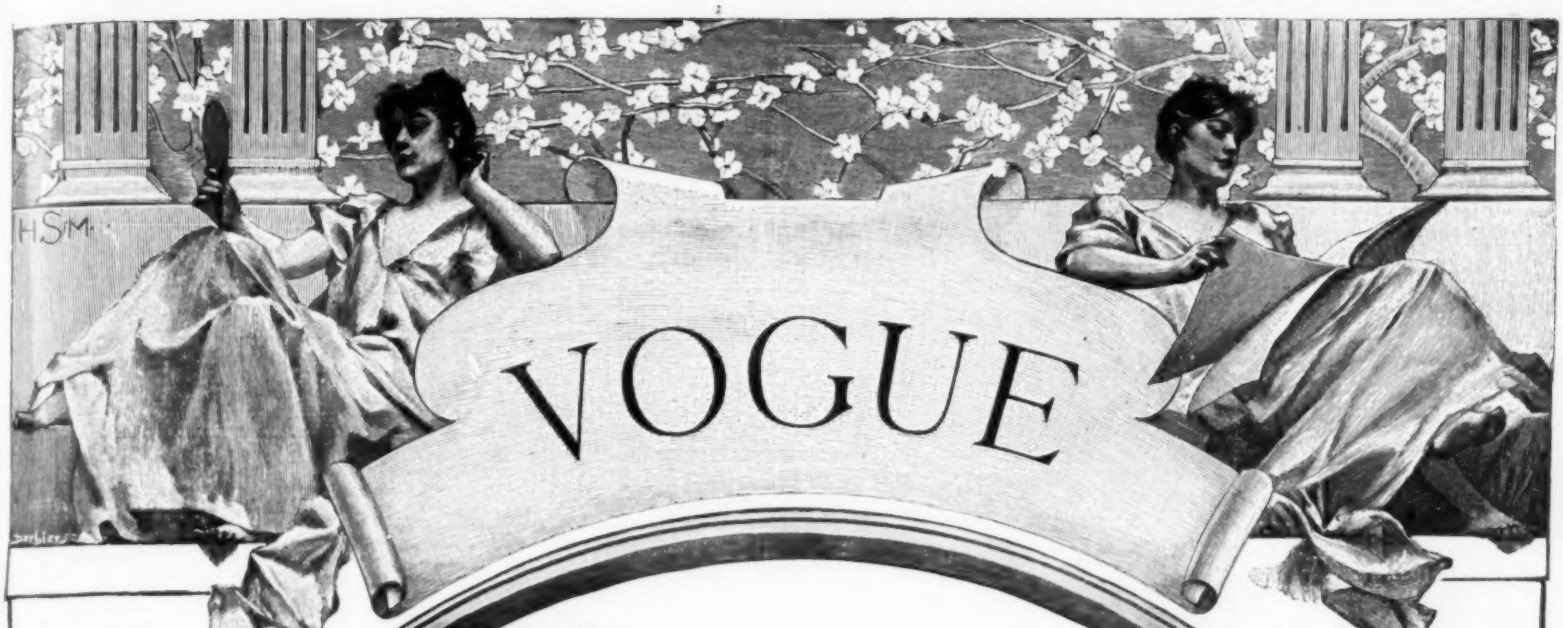

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DESCRIPTIONS OF FASHIONS

MIDDLE PAGE

LEFT FIGURE.—Costume of prunelle cheviot having a faint black stripe. The deep collar and cuffs are of black satin, bordered with fancy black and silver braid. The coat is outlined in black satin, and the overskirt effect is made by a bias fold of the black satin. Prunelle silk soutache trims the coat fronts. The hat is soft grey felt, faced with black, and trimmed with short prunelle ostrich plumes.

SECOND FIGURE.—Suit of black broadcloth, heavily stitched in black silk. The coat is bordered with a band of the broadcloth, and two cloth-covered buttons trim the front. The vestee is of white satin, elaborately brocaded in white and brilliant peacock blue silk. A shaped piece of the same brocaded satin, bordered with a band of black broadcloth, is set on the lower part of the sleeve. The skirt is princess with a tunic, gathered up on the left side. The hat is of black velvet, trimmed with wings in peacock shades and a large frilled chou of silver braid.

THIRD FIGURE.—Walking suit of mauve broadcloth. The Directoire coat is short-waisted and semi-fitting. The collar, cuffs, and buttons are of self-toned mirror velvet, edged with the cloth. Two buttons are at the high waist-line in the middle back. The hat is a beaver felt to match the gown, with a crown band and buttons of velvet, edged with a plaited frill of satin. The feather is the uncurled flued variety in metallic copper shades.

FOURTH AND FIFTH FIGURES.—Gown of dull blue Crêpe-Ena, showing back and front views. The shoulders and front are hand embroidered in black silk. The sleeves and the yoke, back and front, are of shirred black tulle, and the yoke border and sleeve caps are of baby Irish crochet, dyed to match the gown. The inset pointed pieces, in back and front, are of Liberty satin in a shade paler than the Crêpe-Ena. The three folds on the skirt and the deeply folded tunic effect are of the same Liberty satin. The two buttons are covered with black tulle over blue satin. The hat is of black satin trimmed with a large crushed velvet chou in three shades of blue, a black aigrette and two jet pins.

SIXTH FIGURE.—Costume of tobacco brown corduroy, with long jabot and cuff frills of white filet net. Furs of mink, trimmed with the tails. Hat of repp silk faced with brown satin and trimmed with brown tulle and birds in bright nasturtium colors.

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LEFT FIGURE.—Gown of old rose crêpe de chine, with a tunic and overskirt. The overskirt is elaborately decorated with panels of black net, heavily embroidered in old-rose flowers. The sleeves and yoke are of black chiffon, laid in close folds. The broad folded girdle in front is of black panne velvet. About the arms there is a draped jacket effect, from which, on either side, hang long ends of the black velvet, finished with black silk tassels. Hat of black satin with shaded rose feathers and a jet pin.

MIDDLE FIGURE.—Empire gown of black chiffon velvet having an overskirt. The bodice is embroidered in a chrysanthemum figure of heavy yellow silk, and has a yoke of gold net with gold spangles. Folds of heavy black satin finish the skirt at the short waist-line and cap the mousquetaire sleeves of black chiffon. A knotted black satin ribbon hangs from the left side of back. Hat of white felt, faced in black velvet, uncurled ostrich plumes of pale yellow.

RIGHT FIGURE.—Gown of royal purple broadcloth, with overskirt and a wide box plait in back disappearing in the train. The sleeves are of white tucked malinette, and the yoke is of the malinette with silver spangles. Heavy silver embroidery surrounds the yoke in front and back, and the sleeves are capped by a band of the silver embroidery. The hat is of purple satin, with a mass of bronze-colored feathers.

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LEFT FIGURE.—Costume of steel-blue cheviot with a white suede vest. The collar, cuffs and band on the skirt are of black pony skin, and the coat and skirt are braided in self-tone silk soutache. The buttons on the vest are of cut glass. Hat of white beaver felt, faced with steel-blue repp. A black ostrich plume surrounds the crown, being raised to a mount on the left side.

MIDDLE FIGURE.—Mauve walking suit of Venus broadcloth, with collar, revers, cuffs and pocket flaps of prunelle ottoman velour. The buttons are covered with the prunelle silk, and the bands of the cloth, set diagonally on the skirt, are piped with the silk and finished with the buttons. Hat of mauve felt with a brim border of prunelle ottoman velour. A crushed band of black velvet with plaitings of prunelle velour surrounds the crown, and a large bird, shaded in tones of prunelle and mauve, trims at the left side.

RIGHT FIGURE.—Costume of sable tan broadcloth, with revers and collar of self-tone satin, richly embroidered in brown silk and gold bullion. Large buttons of tortoise shell fasten the front, and smaller shell buttons are on the sleeves and the tan satin pocket flaps. The wrist frills are of cream chiffon. Hat of sable tan satin with gold-embroidered crown band and trimmed with a large chou of copper brown, crushed Velutina with two long quills of pale yellow, tipped with brown.

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DIED

Fisher.—On Monday, 14 Sept., at Montclair, N. J., Justine Van Den Heuvel, daughter of the late John C. Bibby and Maria Livingston and widow of William Fisher.

Hoyt.—Lida Sherman Hoyt, wife of Colgate Hoyt, Tuesday morning, 15 Sept., 1908.

Livingston.—On Wednesday, 16 Sept., 1908, at Bar Harbor, Me., Juliet Morris, wife of Philip Livingston and youngest daughter of the late William H. Morris, of Morrisania.

Morosini.—At his residence, Riverdale, N. Y., on Tuesday, 15 Sept., 1908, Giovanni P. Morosini, in the 77th year of his age.

Saltonstall.—At Elizabeth, N. J., Monday, 14 Sept., 1908, Henry Lincoln Saltonstall, aged 48 years.

Stedman.—On Wednesday, 16 Sept., 1908, Arthur G. Stedman, son of the late Edmund Clarence Stedman, in the 50th year of his age.

Tiffany.—At Saranac Lake, N. Y., on Monday morning, 14 Sept., Hilda Goddard Tiffany, in the 30th year of her age, daughter of Louis C. Tiffany and the late Mary Woodbridge Goddard Tiffany.

Trevelyan.—On 16 Sept., at Forest Lodge, Charlottesville, Va., Nancy Trevelyan, widow of Francis Trevelyan, in the 39th year of her age.

ENGAGED

Clark-Finke.—Miss Edith Gilbert Clark, daughter of Mr. George Crawford Clark, to Mr. Reginald Finke.

Claflin-Elmer.—Miss Alice Claflin, daughter of Mr. Rupert F. Claflin, of Quincy, to Mr. Nixon W. Elmer, of Boston.

Cryder-Higgins. — Miss Ethel Cryder, daughter of Mr. Duncan Cryder, to Mr. Cecil Higgins, of London, England.

McCook-Morgan.—Miss Caroline McCook, daughter of Mr. John J. McCook, to Mr. John Junius Morgan.

Southack-Sleicher.—Miss Julia Woodruff Southack, daughter of the late Mr. Beniamin L. Southack, to Mr. Ralph Herbert Sleicher, of Troy, N. Y.

Walker-Corning.—Miss Louise Maxwell Walker, daughter of Rear Admiral Albert S. Walker, U. S. N., and Mrs. Walker, of Washington, D. C., to Mr. Edwin Corning, of Albany.

WEDDINGS

Howard-Sands. — 19 Sept. — The Hon. Hugh Melville Howard, of England and Miss Mary Emily Sands, daughter of Mr. and Mrs. B. Aymar Sands, were married on Saturday, 19 Sept., in St. Andrew's Dune Church, Southampton, L. I. Bishop Greer of New York officiated, assisted by the Rev. W. Treder, of Easthampton. Maid of honor: Miss Edith Clark. Best man: Mr. Merwyn Wingfield, of Barrington Park, Burford, England. Ushers: Messrs. Bradish Gaillard Johnson, Charles E. Sands, Franklin C. Hoyt, Theodore A. Havemeyer, J. Searle Barclay, Jr., and Robert C. Sands. A wedding breakfast followed the ceremony at the country home of the bride's parents.

Hughes-Whipple.—16 Sept.—Passed Assistant Paymaster William Neal Hughes, of the United States Navy, and Miss Gwendolyn Whipple, daughter of the late John Whipple, were married in Trinity Church, Newport, R. I., on Wednesday, 16 Sept. The Rev. Stanley C. Hughes officiated. Maid of honor: Miss Annie Hare Powel. Best man: Lieut. Thurston Hughes, U.S.A. A reception followed the ceremony at the residence of the bride's sister, Mrs. Pemberton Hare Powel.

HOT SPRINGS

Recent Arrivals.—Mr. and Mrs. Adrian Iselin, the Misses Thérèse and Louise Iselin, Mrs. Henry M. Alexander, Mrs. Joshua W. Davis, Miss E. Louise Davis, Mrs. Gouverneur Kortright, Mrs. John Hamilton Gourlie, Mr. and Mrs. J. Howard Wright, Mrs. John Larkin, Mr. John A. Larkin, Mr. and Mrs. George F. Brownell, Mr. James T. Conway, Mr. and Mrs. Benjamin Beineke, New York; Mr. and Mrs. Edward F. Pooley, Philadelphia; Mrs. Morgan Barker, Mr. Henry M. Barker, Newark; Rear Admiral A. H. McCormick and daughter, Washington, and Mr. Harry C. Meyer, Montclair, N. J.

LENOX

Alexandre.—Mrs. John E. Alexandre gave a fair at Spring Lawn on Wednesday, 16 Sept., for the Lenox room in the House of Mercy Hospital, in Pittsfield. Tables and booths were laid out on the terraces and decorated with autumn flowers. Assisting Mrs. Alexandre were Mrs. Joseph W. Burden, Misses Constance Folsom, Hope and Love Goodwin, Helen Alexandre and Katherine Steward.

Adams.—Mr. and Mrs. Thatcher Adams gave a breakfast at Sundrum House to the Berkshire Hunt, 19 Sept. Those riding were Mr. and Mrs. David T. Dana, Misses Heloise Meyer, Kate Cary, Gladys Bloodgood, Messrs. George Gilder, Chester Griswold Burden, the Misses Cornelia and Charlotte Barnes, Elizabeth and Mary Turnure. Among the other guests were Mr. and Mrs. David T. Dana, Mr. and Mrs. Giraud Foster, Mr. and Mrs. Richard C. Dixey, Mr. and Mrs. Newbold Morris, Mr. and Mrs. Gordon Bell, Mr. and Mrs. Samuel Frothingham, Mr. and Mrs. Harry A. Robbins, Mrs. George Cabot Lodge, the Misses Mabel Choate, Nina Gaither, Elizabeth Williams, Nina Duval, Margaret Harris, Meta Mackay, Constance Folsom and Rosamond Dixey; Messrs. Francis Burrall Hoffman, Kenneth Budd, James Barnes, John Sloane, Marshall R. Kernochan, Van Ness Philip, George Gilder and Albert Hoffman.

Bristed.—Mrs. Charles Astor Bristed gave a dinner on 18 Sept. at Lakeside, for Messrs. Austin Jenkins and Lawrence Reamer, of New York. Among the guests were Mr. and Mrs. Gordon Bell, Mr. and Mrs. Frederick S. Delafield, Messrs. Richard C. Dixey and Eames MacVeigh.

Dana.—Mrs. Richard Starr Dana gave a large bridge whist party at Beechwood on 15 Sept. Prizes were won by Mmes. George Winthrop Folsom, Franklin Osgood, William L. Dayton and Richard C. Dixey, Misses Antoinette Marie Georgiana Sargent, Anna B. Shaw and Rosalie Goodman.

Folsom.—Mr. and Mrs. George Winthrop Folsom gave a large dance at Sunnyside on Saturday, 19 Sept., the birthday of their daughter, Miss Constance Folsom. The guests wore Italian costumes, and included the Misses Gladys Bloodgood, Emily Bacon, Adele Colgate, Kate Cary, Alice Schenck, Messrs. Joseph W. and Chester Griswold Burden, J. Watson Webb, Edward Gross, Charles Morgan, Charles S. Bird, Jr., and David Dows, Mrs. Edwin T. Rice, Mrs. Robb de Peyster Tytus, Misses Mabel Choate, Nora Iasigi and Christine McCreery, and Messrs. Marshall R. Kernochan, Herbert B. Shaw, Robb de P. Tytus, and John A. McCreery, Mrs. Richard Watson Gilder, Misses Katherine Steward, Ellen Rogers, Messrs. Orme Wilson, Frederick Frelinghuysen, Orson Munn and Powers Farr, Mr. and Mrs. David T. Dana, Mr. and Mrs. John E. Alexandre, Miss Helen Alexandre, Mr. and Mrs. Samuel Frothingham, Mr. and Mrs. Frederick S. Delafield, Miss Charlotte R. Stillman, Mrs. Charles S. Mellen, Mr. and Mrs. Robert Gibson, Mr. W. J. Jackson, Miss Jackson, Miss Emily Bacon, and Mr. Henry Livingston Lee.

Sturgis.—Mrs. Frank K. Sturgis entertained on Saturday, 19 Sept., at luncheon at Clipstone Grange for her guest, Miss Catherine Harris. The guests were Miss Helen L. Alexandre, Miss Catherine Stewart, Miss Georgie Williams, Miss Nina Duval, Mr. Herbert B. Shaw, Mr. J. F. Schenck, Mr. Chester W. Burden, Mr. Marshall R. Kernochan, Mr. Richard C. Greenleaf, Jr., and Mr. George Gilder.

Stickney.—Mrs. Franklin Stickney gave a bridge party at the Curtis Hotel on 16 Sept. Prizes were won by Mrs. Charles Astor Bristed, Mrs. William L. Striker and Miss Ethel F. Brooks. Among the other players were Lady Augusta Fane, of London, and Mmes. George H. Morgan, William Walton Rutherford, John A. Haddon, Jr., and William L. Dayton.

Tennis.—The open tournament of the Pittsfield Country Club began on 18 Sept. The entry list included the following players: Miss Nora Iasigi, Mrs. Edwin T. Rice, Miss McCreery, Miss Marie Kobbe, Mrs. Robert Parker, Mrs. Arthur LaMotte, Miss Jessica Bishop, Miss Marion Burbank, Mr. Malcolm McBurney, Mr. Herbert B. Shaw, Mr. John McCreery, Mr. Marshall Crane, Mr. Marshall R. Kernochan, Mr. Stephen Peabody, Mr. Leonard Stanley, Mr. Harry Bridgam, Mr. Hoffman Nickerson, and Mr. Owen Johnson. Miss Marion Burbank of New York, daughter of Gen. James B. Burbank, won the women's championship.

WASHINGTON

Bryce.—The British Ambassador and Mrs. James Bryce have arrived at the Embassy, after a summer in Scotland.

de Chambrun. — Viscount Charles de Chambrun, secretary of the French Embassy, has returned to Washington from Manchester by the Sea.

Nabuco.—Ambassador and Mme. Nabuco, of the Brazilian Embassy, have returned from Hamilton, Mass.

Roosevelt.—President and Mrs. Roosevelt and the members of their family have arrived at the White House.

ART

EXHIBITIONS NOW ON

New York. Astor Library. Etchings and Lithographs by modern Dutch artists.

Lenox Library. Modern line engravings by the Société Francaise de Gravure, and etchings by Joseph Pennell. Colonna Collection of Japanese prints.

Blakeslee's. Early English, Spanish, Italian and Flemish Paintings.

Ehrich's. Early American art.

Gimpel and Wildenstein's. High-class old paintings.

Knoedler's. Summer exhibition of paintings by modern artists.

Macbeth's. Paintings by American artists.

Montross'. Selected paintings by American artists.

Scott & Fowles'. Modern Dutch paintings.

Tooth & Sons'. Selected paintings by Dutch and Barbizon artists.

W. K. O'Brien's. Collection of plans and views of New York City from 1671-1868. During Summer.

Brooklyn. Brooklyn Musuem. Collection of etchings loaned by Henry T. Quick. During summer.

Pittsburgh. Carnegie Institute. A summer loan exhibition of paintings from 13 Aug. to 30 Oct.

Poland Springs, Me. Maine State Building. Annual exhibition of American paintings and sculpture. Until 1 Oct.

Washington. Congressional Library. Etchings by French artists of the nineteenth century; and collection of Arundel prints.

EXHIBITIONS TO COME

New York. American Fine Arts Society. Nineteenth Annual of the New York Water Color Club. From 31 Oct. to 22 Nov.

Philadelphia. Pennsylvania Academy of the Fine Arts. Seventh Annual of the Pennsylvania Society of Miniature Painters. From 17 Oct. to 9 Nov.

GOSSIP

THE Art Committee of the Public Education Association of New York has been most successful in its plan of decorating the recitation rooms in the public schools, having already spent over $11,000 in putting pictures and casts in about twenty different buildings. As it costs from fifty to one hundred dollars to provide suitable pictures and decorations for one room, the expense is large, and the committee is most anxious to so interest the public in the work that funds will be forthcoming for making it general.

Through the Bureau of Manufactures, in Washington, much assistance is being furnished American manufacturers and designers, this department having, with the help of the American consuls in foreign countries, collected some 8,000 designs of printed fabrics (cottons, silks, etc.), had them mounted, and lent them in lots to our manufacturers and industrial schools. The Bureau has also recently formed a fine collection of Chinese rugs, which will undoubtedly be of great help to our rug makers. All of the fine Chinese rugs are made by hand, and equal in beauty of color the better known Persian, Indian and Turkish rugs, although the patterns are quite dissimilar.

On 11 September Professor Ludovico Seitz, the director of the picture galleries of the Vatican, died suddenly at Albano, Italy. He had been actively at work until the day before his death, in having Raphael's Transfiguration rehung in one of the new galleries of the Vatican.

During the present week most of the New York art schools open their winter terms, and the majority of the summer schools will close. The New York Art Students' League's summer school at Woodstock, New York, will, however, continue until 15 October. This school is devoted to landscape painting, and is under the instruction of Mr. Birge Harrison, assisted by Mr. John Carlson.

It is reported that several important art sales will be held in New York early this winter. As yet, however, no definite dates have been given out, nor is it definitely known when the many small club and one-man exhibitions, which it is said will be more numerous than usual this year, will be held.

MUSIC

NEW Yorkers, and others who are fortunate enough to be located here this winter, have in store for them a musical treat which promises to eclipse anything which this, or any other city, has ever experienced. In the field of opera, alone, there will be a greater number of new works and novelties in the way of revivals, and the most distinguished array of singing and conducting stars ever gathered in a single city.

But this is not all. There will be the symphony concerts by the Boston Symphony Orchestra; the New York Symphony Orchestra, with Mr. Walter Damrosch, conductor; the Philharmonic Society, the destinies of which Mr. Safanoff will direct; the Volpe Symphony Orchestra; the Russian Symphony Orchestra, not to mention the People's Symphony Concerts, a quantity of oratorio singing by the societies who have done excellent work in the past, chamber music by the Kneisels and other organizations, and concerts by pianists, singers, violinists, not to mention other sorts of instrumentalists.

Just now the chief interest centres in the preparations for the season at the Metropolitan Opera House and at the Manhattan Opera House. The prospectuses of both houses have just been issued, and we find a good deal of the information which has sifted along ever since last season closed, and quite a bit that is new. For the benefit of all we offer it in its entirety.

Oscar Hammerstein will open his season at the Manhattan on 9 Nov. with La Tosca, in which Labia (new to New York), Renaud and Zenatello will sing the leading roles. The season will last twenty weeks. The Metropolitan, under the joint direction of Giulio Gatti-Casazza and Andreas Dippel, will open on 16 Nov. with a work not yet announced. Mr. Hammerstein will give performances also at his Philadelphia house, now nearing completion.

On 11 Nov., at the Manhattan, there will be an elaborate production of Saint-Saen's Samson and Delilah, in which Dalmores will be the Samson and Gerville-Reache the Delilah. A little later Richard Strauss's Salome, Massenet's Jongleur de Notre Dame and Jan Block's Princesse d'Auberge will be offered.

The Manhattan's repertoire of French works will include, besides Salome, Thais, Louise, Pelleas et Melisande, Contes d'Hoffman, Griselidis, Princesse d'Auberge and Manon. In Italian there will be sung Otello, Falstaff, Aida, Huguenots, The Star of the North, Dolores and other works.

Mary Garden, Tetrazzini and Melba will, as already announced, be Mr. Hammerstein's chief sopranos. Others will be Labia, Espinasse, Agostinelli, Trentini, Trancreda, Ponezano, Zeppilli, Severina, Gerville-Reache and Mariska-Aldrich will

(Continued on page 445.)

VOGUE
MILLINERY SUPPLEMENT

Specially posed for Vogue by Valeska Suratt

A SUPERBLY PLUMED MODEL OF GEORGETTE'S

DESCRIPTIONS OF ILLUSTRATED MODELS

EXquisite in contour and design is the stunning new Georgette model shown on the supplement cover, for which soft Bengaline in a deep, dull shade of taupe furnished the material. The shape is of the new, becoming large size, showing a medium high crown of great width, looking like an inverted bowl, and a broad, beautifully curved brim as artistic and picturesque in outline as any hat immortalized by Gainsborough or Romney. It comes down from the extraordinarily large headsize in an almost straight vertical line at the back and right side, while at the centre front it commences to flare up gracefully, at a smart angle, reaching its highest point at the middle of the left side. The trimming is a fluffy mass of thickly curled ostrich in light and dark tones of taupe, forming a full wreath about the crown, and covering the greater portion of the brim with the long, superb flue. A number of long-flued, uncurled ostrich tips of irregular lengths are grouped together in a full cluster, and fastened at the left side of the crown and brim, running riot in all directions, and tumbling over the top of the crown and the reversed section of the brim. By this arrangement the hight of the entire hat is considerably increased.

Heavy, soft bengaline in a deep tone of raisin de Bourgogne—the dull, faded, whitish blue seen in grapes—was selected for developing the handsome Georgette model of which two views are shown on page 429. This hat shows the most exquisite beauty of contour in an exceedingly large, though graceful shape, which consists of a tall and very wide, straight "tuyeau" crown, and a brim of the same enormous width throughout its circumference, rigid at the two sides and very slightly depressed in the centre front and back. The headsize being unusually large, the brim is intended to rest directly on the wearer's hair, slipping deep over the head. Three long and very thin-stemmed ostrich plumes are joined in quill effect, and encircle the crown loosely. The long flue shows several light and dark tones of raisin de Bourgogne, also occasional touches of faint taupe, and falls softly over the flat top of the crown and the brim, completely blurring the line dividing the two parts. An entire pelt of exquisite sable is laid about the upper part of the crown, mingling its soft, warm brown tints with the vague tones of the ostrich plumage, the head and tail of the animal decorating the back of the brim. This is one of the most beautiful and costly models shown this season, and was specially imported by Vogue for its Autumn Millinery Exhibition.

RECENT MODEL BY CAMILLE ROGER

Large picture shape of black satin, tilted up in Duchess of Devonshire effect at the left side, showing a facing of beaver, also in deep black. Exquisite novelty plumage forms the trimming. Large wings of owls in lovely tones of fallow beige and dull mauve are mounted on two velvet birds (also called lyre-birds) in deep seal brown and soft tan, and are distributed over the entire front of the hat, rising high above the crown. The velvety heads of the little birds are crowned with little, jet black tufts, and each of these supports a couple of long, fine quills, as fine as a needle, which terminate in little triangular sections, covered with velvet plumage in soft dull brown and mauve tints.

Marie Louise is the originator of the other chic model on page 429, in which the characteristic feature is a pronounced note of jaunty simplicity, noticeable in every detail of both conception and trimming. The shape is smoothly covered with heavy bengaline silk in a medium tone of amethyst, and shows a brim which is perfectly rigid on three sides, while the fourth (the left) is of exceptional width and rises at a smart slantwise angle high above the crown, displaying a soft facing of black Liberty satin, which is in marked contrast with the clear, translucent amethyst tint of the bengaline covering the top brim and crown. This latter is rather unpretentious, or at least appears so when compared with the enormous dimensions of the brim, and is medium high and tymbal-shaped, showing the new large headsize. Wide, supple satin (Liberty texture) forms the trimming. The ribbon is selected in two exquisite tones of amethyst, a light one and a very deep one, and forms very large, softly crushed loops, an immense mount of which is clustered against and over the right side of both crown and brim. With the exception of a crushed torsade of the ribbon encircling the crown, no other ornamentation is employed on this model.

HOW TO CHOOSE AND WEAR THE NEW HATS

THe particular distinction derived from gown and hat is the balance given by the enormously large hat to the woman's figure once she is encased from neck to feet under closest restrictions. When the big hat is settled down on the head with its several half-length plumes or its crown of many aigrettes—its huge rosettes or its generous quantity of silk draperies and swathings—then comes the perfect outline, and the true distinction of a picturesque effect is developed in an art sense.

It is only under such circumstances that these big hats, now larger than ever before, may be worn. If worn, however, under commonplace circumstances, the woman and the hat become ridiculous; or if the woman has none of the qualities required to fit the character of such a hat, the same disaster is sure to follow. Therefore is it well to treat this huge hat as an occasional only, and turn for both chic and picturesque becomingness to the new period-hats, stunning in their style.

These hats combine the most desirable qualities. There is the Henri II, enlarged, and producing the

(Continued on page 430.)

VOGUE'S EXHIBITION OF PARIS HATS

During the latter part of August Vogue exhibited to the millinery trade, at 373 Fifth Ave., New York, a number of French models which were especially imported for the purpose.

Specially posed for Vogue by Valeska Suratt

HANDSOME LARGE MODELS BY MARIE LOUISE AND GEORGETTE

SHOWN AT VOGUE'S RECENT MILLINERY EXHIBITION

For Description of Hats See Page 428.

NOVELTIES IN FANCY PLUMAGE

At the left is shown the trimming par excellence for a large Directoire hat—a shower effect, made of six long, thin-stemmed ostrich plumes. They are conspicuous by their long, uncurled flue, which is pure white in some of the plumes, while others are slightly touched up with deep taupe and black.

One of the smartest novelties in fancy plumage is shown at the right in a combination of crown band and tall aigrette. For its development, fine marabout and a mass of exquisite paradise aigrettes in a dull, pale tone of light Isabelle—a soft, dull pinkish beige—were employed. A narrow circle of the marabout large enough to be slipped over the crown of a hat is hightened by the addition of paradise aigrettes in irregular, short lengths, extremely fine and delicately curled.

A fluffy mass of ostrich tips in a deep tone of orange forms the chic novelty in Mercury wings, illustrated in the middle cut. They are extremely wide and long, and are intended to encircle an entire hat.

The latest thing in panaches is demonstrated in the huge one in deep peacock blue ostrich shown in the last illustration. Its lower part is formed by five plumes of even lengths, placed so as to show their under side, and to them is joined a second panache formed by three thickly curled, immensely full plumes in the same tone. Despite its unusual size, this novelty is graceful and decidedly unique.

(Continued from page 428.)

most charming effect for that very reason. There is the Winterhalter, suggesting that artist's lovely hat, in the famous portrait of the ex-Empress Eugénie. There is also the Charlotte Corday, enlarged as well, but exquisitely picturesque on the head. Hat after hat is found repeating or suggesting some artistic period, but built on lines that will suit most figures and faces.

Ostrich half-length plumes serve for trimmings very generally, though the single long plume is also met wound round the hat crown, and drooping into a graceful falling line. But the half-length plume is the newest, and from three to six are the number generally used, so no one need have visions of economy in the price of hats this winter.

It is well to mention that all the smartest feathers are ombré, in two or three tints of one color, but rather as a mixture than what is known as distinct shadings. There is also the mixture of harmonizing colors, most beautifully blended.

The keynote of hat foundations lies in silks of various kinds, soft fine taffetas, corded silks, and in satins. They cover the hat frames without a wrinkle, and they are also seen tucked into fine cordings. In every way they are most effective, and appeal at once as the chic style needed for autumn wear, while lasting well into winter purposes. Big bows, wide drapery, big rosettes, and silks twisted into huge rose shapes do we see on these silk hats, also trimmed with additions of a long-haired plush or beaver, in colors, as part lining of the hat brim.

SMALL HATS AND BONNETS

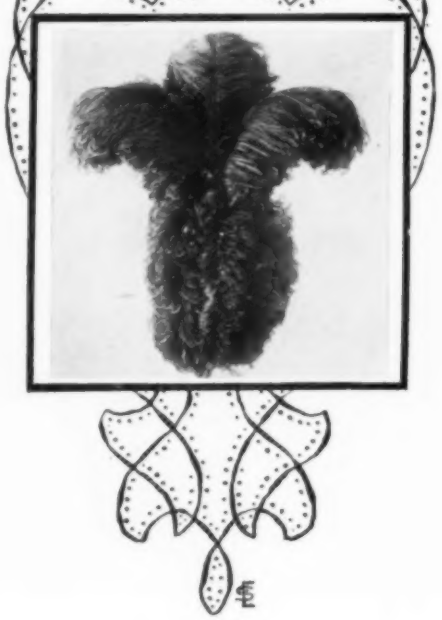
NOT ILLUSTRATED

Alphonsine exhibits a model distinguished for its exceedingly handsome coloring and particularly smart execution developed in the style of a small toque. It is oval in outline, and, in conformity with the toque idea, is rather high. The shape is originally treated; it is divided into two uneven portions—the one elliptic and the other semi-circular—both of which are outlined by a solid, leafless wreath of full-blown crush roses, showing a clear, light tone of vapeur, a lovely cloudy steam color, with a delicate undertone of whitish blue, making it most effective. The semi-circular division is filled in with a softly crushed and folded drapery of velvet in a slightly deeper tone of grey, blending harmoniously with the roses, while the oval one shows a centre of wide, supple satin ribbon in a medium light tone of Simone, also crushed and folded, and slipped through the rose wreath so as to form a large, soft chou under the brim portion, decorating the left side. A lovely finish is attained by a full spray of rose foliage in exquisite autumn shading, dull green, fallow brown and rust color, which is stuck through the ribbon chou at the left side of the brim portion, imitating an aigrette, and forming a delightful color combination in association with the velvet roses and satin ribbon. Broad ribbon ties in the shade of that used for trimming are fastened to either side of the hat, and tied under the chin.

A dainty bonnet for evening wear is in exquisite white lace, jewelled, and strewn with a mass of paillettes that shimmer in the most delightful tones of aquamarine blue and pale rose. The shape is merely a crown, looking exactly like an inverted bowl, and to this are added two beautifully shaped wings, also made of exquisite lace, and jewelled, and joined to either side of the front, giving a splendid imitation of an immensely large butterfly. The deception is made almost perfect by the addition of two soft, graceful little knots of velvet in a very effective, clear tone of light gray. These are placed in the centre front, separating the two wings, and simulate the body of a butterfly.

Lovely in a combination of pale and deep mauve and pure filmy white, is a chic little model in toque effect, also designed by Alphonsine. The shape is round and close-fitting, and is rather low at the front, from there rapidly sloping upward. The top is formed by symmetrical rows of bias folds of satin in a medium light tone of mauve, alternating with rows of finely braided narrow black velvet ribbon, the rows lapping in close succession, and the deep rich black forming a lovely combination with the delicate mauve. Softly crushed and folded velvet in an exquisitely dainty mauve tone masks the brim portion, arranged in careless manner, creating a contour of exceedingly attractive softness and style, and forming a smart little crush bow at the back. A full, soft touffe of marabout in filmy white forms the sole trimming. This is fastened at the left side near the top, which it surmounts by several inches, and in association with the pale mauve of the velvet drapery, forms a singularly attractive finishing touch.

Supple panne velvet in a lovely subdued tone of almond green furnishes the material for a Cleave model which is made on the regulation bonnet outlines, close-fitting, and quite high, particularly in front and at the sides. It imitates a brim portion, gracefully curving up at the sides like high revers, and covered with the material, finely shirred on cord. The top is filled in with a draped section of velvet, very full and soft-looking, which is made more ornate by handsomely embroidered marguerites executed in silver bouillon, and lavishly distributed over the velvet in a careless, unsymmetrical manner. In charming conformity with this combination of dull green and silver is the trimming—a lovely panache, consisting of three short, but immensely full and fluffy, ostrich tips in various pale tones of pearl and silver gray, which is fastened at the left side of the brim portion. A large, handsomely ornamented buckle of old silver serves for covering the stems of the ostrich tips. Long ties of velvet ribbon in the soft green are tacked to the sides, and fastened under the chin with a rosette made of velvet ribbon of a narrow width.



Next week the Millinery Supplement will illustrate a number of fascinating new models for children and young girls.

MRS FREDERICK NEILSEN

FROM A PORTRAIT BY ADOLPHUS MULLER-URY

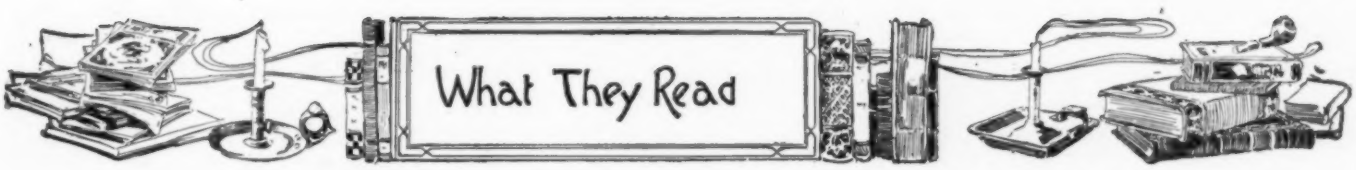
See text, Portrait Painters of To-day, Page 445

DEMOCRACY AND CASTE

CERTAIN persons are much disturbed over the fact that, should President Roosevelt decide to tour Europe at the close of his term his status at formal functions, both state and private, would be a very humble one. Great distress is also experienced by others because this nation has made no provision for its ex-presidents, who, as a rule, have taken up again the callings they abandoned when they were elected. It is plainly stated, that for a man who has commanded the destinies of this, one of the great nations of the earth, to engage in trade, or practice a profession after his term of office has expired, is an undeserved humiliation for the ex-President and an undignified circumstance for the nation—which assuredly are inconsistent sentiments for the upholders of a democracy to entertain. Such views fail to take existing facts into consideration, for example: Presidents are the servants, not the rulers, of this nation; they and their party only obtaining office and power by stating in advance through platforms, letters of acceptance and campaign oratory and literature what programme they purpose following and the electorate decides which programme it prefers. This is the theory of national government in this country, and there is nothing in practice that does violence to this theory in essentials.

The President is selected and hired at so much per annum to run the executive department of this government, and if he is capable and conservative he is no more an object of veneration than is an honest, efficient mechanic who does a fair day's work. Because the office makes it necessary for him to be spectacular upon occasion, and he has opportunity to hobnob with distinguished natives and foreigners, does not in the least alter the fact that he is a hired man. This being the case how preposterous to maintain that it is derogatory to his dignity as an ex-President to continue his activities for purposes of self-support, provided, of course, the ex-official does not engage in any dishonest or otherwise discreditable calling. Such snobbishness as is indicated by these sentiments—scorn for work—has had other manifestation in the public school system of this country, although in essence identical. The ban there has been placed upon manual labor, with the result that the child of the nation has been taught contempt for the callings other than those which are academic or akin thereto. Our elaborate high school and free college courses, following the manual labor scorning lower schools, have encouraged the ambitious poor to aim for professions, which when achieved, so far as a degree is concerned, have proved dead sea fruit for the student and a menace to the community because of the discontent engendered in the professional man who fails of achievement because the market is over supplied with persons of his calling. And all this in a democracy where the dignity of labor is one of the platitudes of public utterance.

It is the fashion at the moment for ethical teachers to insist upon the doctrine of service—social and civic especially. The religious organizations also are laying more emphasis than usual on the brotherhood idea in human relations, and society is responding largely to these appeals, which it must do if our civilization is to be other than a hideous failure. What sort of brotherly service is it which inculcates contempt for the callings followed by the majority, and which must continue to be followed, or we as a race be relegated back to the cave age type of living? Why should political office holding as a calling be set above trade or industry or skilled manual labor? or why should the professions be likewise exalted? And why, oh! why, should a nation such as ours, engaged in the grand work of solving emancipation problems for the oppressed peoples of the world, waste a moment's thought over (much less regret) the fact that one of our able men, when he ceases to fill office, will not be eligible under a code of etiquette founded upon caste, to a place near the top of the procession at the capitals of foreign nations?



Professor A. Lawrence Lowell, whose Governments and Parties in Continental Europe, published about a dozen years ago, was the first notable work by an American upon European polity, has completed his survey of the Old World by his two-volume work, The Government of England (The Macmillan Company), a book which challenges comparison with Ambassador Bryce's American Commonwealth. It may as well be said at once that Professor Lowell's book differs rather markedly in plan and scope from the work by Ambassador Bryce, that it is less a social study and more a technical discussion, that it has more detail as to institutions and their workings, and less commentary. Above all, Professor Lowell uses the comparative method much more sparingly than Ambassador Bryce.

Realizing the immense scope and vast detail of his undertaking, Professor Lowell has avoided as far as possible the historic method, and has sparingly attempted to indicate tendencies. What he undertakes is to tell his readers how the British Isles and the British Empire are governed to-day. When he comes to the courts of law, indeed, he tells us something of their historic development, and at other points in the discussion of institutions and their workings he indicates briefly the outlines of historic development. But in the main he resolutely puts aside the temptation to discuss origins. Indeed, in view of the tremendous interest and significance of institutional development one can not help wishing that Professor Lowell had sketched the history of Crown, Parliament and Cabinet, and other organs and institutions, rather more fully in notes and appendices, since he found space for so little of the kind in his text. Twenty-five or fifty pages in small type at the end of each volume would have sufficed for the purpose, and might have saved some pages of text in the body of the work.

Most of Professor Lowell's chapters are short and extremely succinct. For example, his opening chapter, that on The Crown, occupies less than eleven pages in rather large leaded type. Less than twenty-five pages he finds enough for his general discussion of the Church. Again, the colonies, India included, are treated in less than fifty pages. The book is highly detailed, however, upon the subject of party government, local institutions, and education. In view of the fact that the Birmingham Caucus has ceased to be an important influence, one must feel, indeed, that it receives almost too much of the author's valuable space.

It seems unmistakable that Professor Lowell writes from the American conservative's point of view. He is decidedly out of sympathy with the recent socialistic trend of government in Great Britain. As to the House of Lords, he plainly regards it in some aspects as anomalous, but he points out the extreme difficulty of reforming the chamber. Professor Lowell, we believe, is on record as opposed to the introduction of ministerial responsibility into our system, but he several times points out the advantages of party government through a responsible cabinet over party government through a set of irresponsible committees. He assumes in one or two places that government is less corruptly administered in Great Britain than in the United States, though he is manifestly impatient with those Americans who speak contemptuously of our institutions. Professor Lowell admits that the United Kingdom and much of the Empire are governed by a class, and he nowhere expresses regret at this fact. Apparently he believes that the upper classes are permitted to rule because they do it well and cleanly. The fact that even the competitive civil service, although theoretically open to all, is filled almost exclusively by men of the upper and upper middle classes, does not call forth from him any criticism. Possibly he thinks with Anthony Trollope that only gentlemen should be appointed to public office; but then the work as a whole is not critical in tone.

This concise yet thorough work will probably be for a long time the recognized authority on the British government. Like every static treatment of institutions, however, it must, of course, eventually be superannuated, in parts, indeed, very shortly. For example, Professor Lowell expresses the opinion that the cost of the Boer war has indefinitely postponed old age pensions, yet even now we learn that such a system has just been enacted in spite of the House of Lords. One may well hope, indeed, that the author will find his work sufficiently popular to justify him in giving it a thorough revision before the present edition has fallen too far behind the progress of constitutional and political development in Great Britain. The book deserves to find a place in every public and college library, and in the private library of every man who takes an intelligent interest in the larger aspects of politics.

(The Government of England. By A. Lawrence Lowell, Professor of the Science of Government in Harvard University. Two volumes. The Macmillan Company. $4 net per set.)

Long has the world known that truth is stranger than fiction, and Arthur Train proves in True Stories of Crime that it is often more interesting. The baker's dozen of stories in this volume deal chiefly with criminal cases already familiar to readers of the New York press; but Mr. Train's book loses naught of interest by reason of this fact. Mr. Train was recently an assistant in the office of District Attorney Jerome, and he writes of cases in some of which he himself appeared as an active prosecutor. He tells his stories with ease, skill, dramatic intent, and a fine regard for the decencies of his own profession and for good morals, both public and private. It is not too much to say that no recent volume of short stories surpasses this one in detaining interest; certainly none that purports to deal with events such as might actually have happened, abounds in more astounding incidents.

Among the cases that Mr. Train has chosen to narrate are those of young Mrs. Parker and her amazing forgeries; William Miller and his lawyer, Ammon; the Dodge-Morse divorce and Abe Hummel's fall; Patrick and the murder of the aged millionaire, Rice; John Felix and the wire tappers, and others not less astonishing. The book will have many enthralled readers among those who merely love good stories, and it will probably obtain a permanent place in the literature of crime. It stands alone among recent publications by reason of its peculiar character and significance. Mr. Train has executed a difficult task with high success and unfailing good taste.

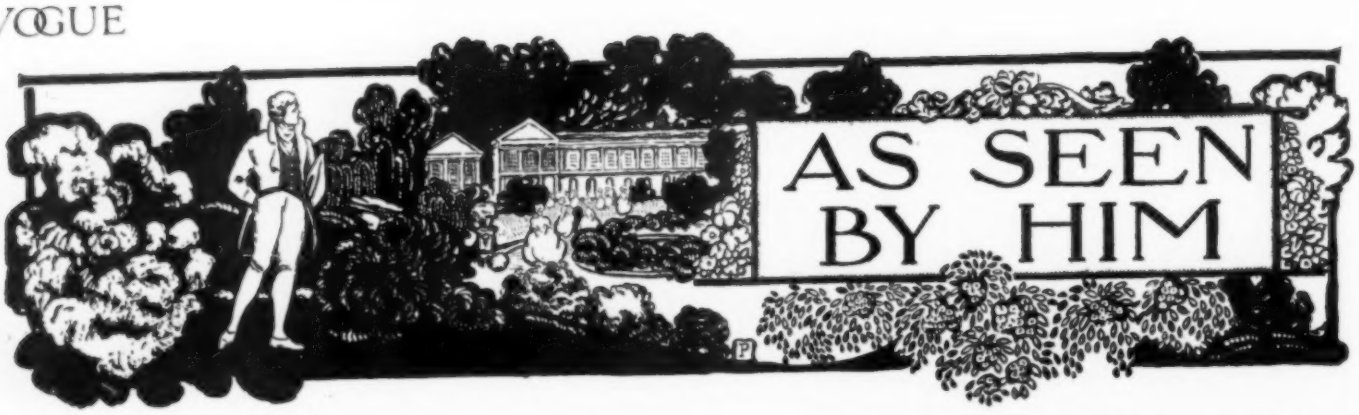
(True Stories of Crime, from the District Attorney's Office. By Arthur Train, author of The Prisoner at the Bar, McAllister and His Double, Mortmain, etc. Charles Scribner's Sons. $1.50.)

Professor Fisher's endeavor in the first volume of his Struggle for American Independence (Lippincott), is to show that we separated from the mother country less because of real grievances than because of the desire for independence was natural to an energetic people occupying a vast area separated from the suzerain by three thousand miles of ocean. He easily shows that as colonies then went, we were not ill treated, though the recital of the restrictions under which we suffered is enough to stir the indignation of any man with a sense of justice. Professor Fisher also tries to make us understand the point of view of the loyalist on this side, and the Tory on the other, something that we have long needed to understand. It is interesting to learn also that there was a spirit of intense democracy abroad in 1775, especially in New England. The author indeed might have insisted rather more strongly upon the democratic aspect of the whole revolutionary movement. It must be said that in spite of his reiteration that Great Britain has never to this day accorded to her colonies what was demanded by our patriot ancestors when they still professed loyalty to the crown, he has not been quite convincing on this point, As a matter of fact, had Parliament granted in 1775-6 such a government to the thirteen colonies as Canada and Australia now have, it may be confidently held that no rebellion would then have occurred, though doubtless causes of separation would have arisen later.

In treating of the actual battles of the war Professor Fisher emphasizes the misery of our troops, the mistakes of Washington's subordinates, and the immense importance of the French alliance. Beaumarchais, indeed, receives little attention at his hands, although Professor Emile Reich has recently placed an astonishingly high value upon his aid to our patriot ancestors. The present author does, however, cordially recognize, with both Fiske and Reich, that the cooperation of the French was absolutely necessary to our success at Yorktown. In view of this fact, perhaps he should have given a more detailed account of the battle off the Chesapeake capes in the autumn of 1781 between the French and the English fleets.

Professor Fisher's book will surprise some, and pain not a few; but he seems to have been a careful investigator, and if he has occasionally yielded to the temptation to startle with new views, he is in the main sane and moderate. The work has great interest and few dull paragraphs.

(The Struggle for American Independence. By Sidney George Fisher. Illustrated. Two volumes. Philadelphia and London. J. B. Lippincott Co. $4 net per set.)



FEw people will go back permanently to town until after Election. It is perhaps regrettable that we have no little season as in London and Paris; a few weeks for delightful unconventional entertaining. But we must remember that over here the autumn must be enjoyed—every day of it—in the open. We cannot afford to lose a moment, and when we return from seaside villas, from yachting, long motor trips and from Europe, we want at least a short time to rest under our own vine and fig tree.

House Party Amusements

I confess that the American house party is not altogether an amusing institution, as we lack so many attractions which they have on the other side. We have no shooting, and our amusements are limited; but then we have country clubs, and we can pass the time most agreeably, even if our programme is not as definite and as precise in its arrangements as that of our English cousins. The young people enjoy the house party amazingly, and Tuxedo and Garrisons are ideal places for it. A few miles this or that side makes little difference nowadays. And to many of our large country houses we have attached our own clubs, or rather we can give all the advantages of these, within our own domain. And many of us submit to being bored absolutely if we only are asked to the right places. We will admire for hours racing and horse show trophies, will take the hourly inspection of horses or motors most amiably, and will even be amused at the inevitable negro minstrels or the variety performers brought up from town for our entertainment after dinner. And we allow ourselves to forget that there might have been a charming hostess to greet us, but that within a year all can be changed, and Sioux Falls and other strongholds where such changes can be effected, have aided in bringing about a new state of affairs. But that does not concern us. We cannot afford to be loyal. We must not take sides. We are in this world to be amused and we must accept with heartfelt thanks that with which the gods may provide us.

Mourning Less Lugubrious

And, after all, what an old-fashioned quality is loyalty. It was quite the vogue in the days of Blondell, who journeyed from England into France to find his imprisoned King and to sing under the battlements of his prison, "O Richard! O Mon Roi!" and to gain him, with the connivance of the jailer's daughter, his liberty. In Paris, this is one of the few operas which the jeune fille is allowed to hear at the Opera Comique; but I must say that it always sounds antiquated to me, and the sentiment is somewhat forced. And in Europe, even in conservative England, they are again limiting the time of mourning, and widows are no longer to wear crepe. Some of these new customs meet my approval. Crepe veils are unsanitary, and I do not believe that we should shut ourselves up entirely when the calamity of death falls upon us. But it is all a question of how we feel. Some of the heathenish trappings of woe can well be spared, and Americans are much more sensible than the English and the French and the Continental peoples in this respect. We have gradually effected a reform, but there is plenty more to be done.

Last Newport Days

I am glad that I did not remain until the end at Newport. The long procession of horses, carriages and motors which one sees going to the boat just a week after the Horse Show is depressing. I fear I should have had to examine the antiquities of the place and would possibly have made myself jolly miserable reading the inscriptions on the graves in Trimity cemetery. I know that I could never have gone another Sunday to that beautiful old church because, remembering its legends and its traditions, I always feel most unchristian when I am forced to look at the hideous modern memorial windows which have been put up since Newport has become fashionable for New York millionaires. I do not like restorations in churches or old shrines with modern improvements which do not add to our comfort. And I never am the first at an entertainment nor again the last; and it would sadden me beyond description to be present when the lights are put out and the musicians steal away and the sleepy servants are ready to throw open the windows and let in the sunlight.

Matrimonial Possibilities Few — Dull Winter

Few engagements are reported. We are not to have many debutantes this winter and in Washington, Miss Ethel Roosevelt will no doubt be the most prominent. Beyond Miss Majorie Gould, the daughter of Mr. and Mrs. George Jay Gould, I hear only of few. There is a Miss Mortimer, and perhaps a Miss Kennedy, and again Miss Hitchcock. I do not think we are going in for a gay winter. It will be one, however, when we shall be visited by many foreigners, especially English people. The Gould mansion on Fifth Avenue is nearly completed, and should be ready by December for occupancy. But then, even if we do follow the British customs, there are many people in mourning who cannot, without outraging all present customs, entertain until next spring. Mrs. Joseph Stickney, however, always most hospitable, has returned from a trip around the world. She lost her husband three years ago, and she has a Fifth Avenue house. With the Wilsons in mourning and the Astors not giving anything, and with Mrs. Fish and Mrs. Oelrichs showing a disposition to remain on the other side until late, and with the Gerrys abandoning their annual ball, the little circle of the elect is narrowed. Perhaps by the time this appears in print the Granard-Mills match will be a fact. We have determined upon it, and we cannot imagine why Granard should be over here a whole month with the Ogden Mills, and to quote slang, there should be "nothing doing." I think I explained what an excellent position was the Master of the Horse. Quite a sinecure, these days. I know that he is at the head of the equerries and pages, and that he can use a state carriage, and that he has some few other privileges. Perhaps later, he may be made Master of the Motors. There is no such office in existence just now. And by the way, it is a mistake to say Lord Granard comes from a long line of Roman Catholic ancestry. His father was a convert to that faith.

Notable Gift

One of the most gracious gifts—and about which there has been much correspondence—is that of Constitution Island to the government. It is the united gift of Mrs. Russell Sage and Miss Anne Warner. It is in the Hudson opposite West Point. Miss Warner is to live in the old house and have the exclusive use of the island until her death. There were two Misses Warner, and the one who has passed away was the author of The Wide, Wide World, Queechy, and also, I believe, of Say and Seal, old-fashioned tales which delighted the hearts of our grandmothers, and although a bit religious and tearful, nevertheless were pictures of the manners of gentle people in the country about the middle of the last century. I am glad that the island will not pass into the possession of manufacturers.

Society Solving Puzzles

With the autumn days come the long evenings in the country, and we do not always run to town, or dine out, or go to the club, or indeed gad about. Bridge has not lost its fascination, and once in a while we vary it with other games. Many of the women have taken up the "jig saw" puzzle craze, as it is called, a harmless diversion at best, and much more interesting perhaps than playing "Canfield" or other solitaire games with cards. In fact, while Newport was so dull this summer, the puzzle was revived with much success. I think it owes its origin to Mrs. Lorillard Spencer, or to several of the matrons who stop in Newport the greater part of the year. At first, it was a cripple or shut in child who devised it, and then these little puzzles were sent everywhere, and many of the church organizations made them and gained a prety penny thereby. Now garrets are ransacked for old illustrated newspapers—colored prints only, such as the English annuals and Christmas numbers, and home manufacture has given an additional zest to the solving of this simple toy problem.

FURS—IN THEIR CHARMINGLY QUAIN T NEW MODE

Persian lamb coat after Cheriut. The lapel, collar and cuffs are of baby lamb—buttons are embroidered. Bands of black moire silk trim the coat and edge the slits at side.

Alaska seal coat after Martial & Armand. Bands of black satin ribbon laid in folds start from button in front at the bust—running down the back through slits of the fur, tying in large soft bow edged with fringe. High turned down collar. Flat muff of the seal, trimmed on either end with loops and fringed ends.

Dark aquamarine blue Ottoman silk costume. High-standing collar, cuffs and muff of skunk—black satin buttons. A lovely old pink rose adds a bright touch to the wrap and the muff.

SMART NEW MO

FOR DESCRIPTION O

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TROUVILLE-DEAUVILLE

THIN FROCKS COVERED BY LONG HEAVY CLOAKS —BLACK SATIN CLOAK AND BLACK TULLE HAT WITH SCARF OF ERMINE—CHAMOIS LEATHER COAT—SCANT RED SATIN EVENING DRESS—GOLD BULLION AND SILK BROCADE BALL GOWN—SASHES TIED ABOUT THE KNEE

Autumn begins sartorially speaking, by wrapping big stunning cloth or wool cloaks over the flimsiest and frothiest and most transparent of summer dresses. It is quite chic on this side of the water to wear embroidered linens very late, and even the new gowns are in very thin materials such as voile, silk cachemire, Liberty satins with a cloth texture, that large cloaks are much liked. The huge white coat illustrated is a beauty, with big white cloth buttons, a collar and cuffs of black baby lamb, and a complete lining of softest black Liberty satin. The hat is covered smoothly with black baby lamb and has two big white wings.

PLAID CLOAK

The other day at Polo, between six and eight o'clock at Deauville, Madame Delpech put on over her white embroidered linen a huge unlined cloak of softest thick wool in dark green, purple and blue plaid. It was made like a huge kimono, the back in one piece, the sides buttoned together from hem to the opening left for the arms, where a cuff in navy blue cloth was added. About the slit that serves for the neck there is set on a deep but narrow V-shaped piece of the material and also a small navy blue collar, the buttons on fronts and sides being covered with navy blue cloth. The corners, six of them, are all rounded and the thing sweeps the ground.

KHAKI COLORED CLOTH COAT

On the same evening, seated at the dainty tea tables under great striped umbrellas before the Polo field, there was the prety red-haired young Mme. Robert de Rothschild, watching her husband's game. She had drawn on over her summer gown a long coat in khaki colored cloth; this, too, buttoned up each side from hem to coat sleeves, its collar and its lining being in black bear. The back of this coat was Russian, skirts plaited onto the waist, and a broad khaki leather belt strapped above the plaits, rather high waisted.

BLACK SATIN CLOAK—BLACK TULLE HAT

Mme. Dollfus wore a huge black satin cloak richly soutached and lined with ermine, and and a huge black tulle hat, with a big scarf of ermine wound about it. Comtesse Edmond de Rothschild, who is such a beauty, with a matte ivory skin and purplish black hair, looked fit one cool day in a navy blue serge Directoire gown, plain, all in one piece and very scant behind, with high Napoleonic collar and big lapels, and a gold colored satin stock cravat above a frilly chemisette. High about the robe there was a broad supple grey leather belt buckled with leather in front below a tiny black satin waistcoat with gold buttons. Her hat was a huge affair, half mob cap, with a mushroom brim, in bottle green coarse ribbed ottoman silk, bound with green velvet and lined with white satin. At the middle of the back on the brim there was a big bow of wide bottle green velvet ribbon, whose ends and loops hung down to the nape of the neck forming a background for her face. She wore smart black patent leather shoes with grey leather uppers and stockings in tiny black and white checks.

SMART CLOAKS

The Baronne Henri de Rothschild was very chic in a saucy little musquetaire coat made of chamois leather bound with silk galloon in the same color, this bright gold being the fashionable shade for the winter. This jacket was made high-waisted, with a broad belt of pigskin buckled with gold in front, the coat above the belt fastened single breasted with a few gold buttons, most of which were left open to show the ruffled shirt. The jacket skirts were short, flaunting, slashed ones that swung full about the hips above a rather scant navy blue serge walking skirt. The coat sleeves were close and plain, and had gold buttons from wrists to shoulder, with real buttonholes, three or four being left open at the wrist to show the frills on the shirt cuff. She wore a big sailor in navy blue grosgrain silk, and, as usual, for her morning walks this season, carried a smart cane.

A big white tussore burnous lined throughout with black baby lamb and with black soutaching and black tassels about the fronts and hood is wonderfully stunning for autumn wear.

BROCADE EVENING GOWN—TROUVILLE-DEAUVILLE

REVEALING MODEL FOR EVENING GOWN

Our other illustrations reveal two of the smartest things for evening. The bright red Liberty satin frock, with a tunic cut up short in front to show a petticoat of mousseline de soie in the same color, is worn with no underskirt, so that the ankles in red satin shoes and red silk stockings are revealed transparently; though it is amazing, considering the cut and arrangement, how very little of the ankles are really seen. They are suggested rather, and do not anything like seem so conspicuous as those of most of the Americans this season, who have come to European summer resorts in short summer frocks, white stockings and patent leather pumps.

LACES BEHIND IN THE OLD FASHION

Very beautiful is this brocade evening gown, which is laid in deep plaits all about its pointed bodice, which laces behind in the good old awkward fashion. Its long tight sleeves have quaint twists of satin at the wrists, and it is very Louis XIII, the way in which the folds of thick brocade sink in about the feet, having no stiffening, no heavy facing, and no petticoat to make them stand out.

LOVELY BALL GOWN

I noted other lovely new evening gowns at the last ball at Trouville, that given by Comte Louis Réne de Gramont and the Prince Toussoun. Mme. Henri de Rothschild led off the cotillion in a wonderful Renaissance gown of gold bullion and silk brocade bordered with splendid gold bullion galloon in a raised Byzantine design. It was perfectly straight and yet perfectly close from bust to heels, barely enough room in it to move about, and

with a very short train, the skirt limp, its thick satin, perhaps lined, but supported by no petticoat. It showed at times rich gold brocade shoes of a different pattern and coloring, and bright emerald green silk stockings. It was cut straight about under the arms, and yet had long tight sleeves of the brocade to the thumbs; these dropped off the shoulders, the whole bodice fastened on with strings of big emeralds and diamonds. A little flesh colored tulle under a few flowers of gold bullion lace was laid over the bust above the

WHITE CLOTH COAT—TROUVILLE-DEAUVILLE

brocade fourreau to lessen the depth of the decolletage. She wore a Byzantine crenelated coronet of massive gold and emeralds.

GOLD EMBROIDERY ON BLUE CREPE

There was a gown in navy blue crepe de chine richly bordered with gold embroidery that was unusual for an evening gown; and another in gold colored satin with a great tunic in navy blue tulle showed that this color combination is a fashionable one. The Princesse de la Tour d'Auvergne was wearing the first. Most of those at this ball wore big hats with their evening gowns, having dined previously at the Hotel de Paris, and the hat was abandoned only when a splendid coiffure decoration took its place.

THE PLACING OF THE SASH

Several gowns had sashes tied about the knees, either passing under a tulle tunic behind and bowing in front at the side, below the tunic hem, which mounts to the knee; or else the sash is tied loosely in a drapery across the front of the gown, and fastened low on the very train behind with a huge bow and two longer ends. It is charming in pink or turquoise blue on white frocks, and looked very stunning in black on a white satin underdress bordered with chinchilla fur with a tunic of smoke grey tulle embroidered in silver and fringed in silver bullion.

ECCENTRIC TREATMENT OF OVERSKIRTS

It is very amusing, the way overskirts are tied, knotted, or buckled into a bunch back of the knees, holding them in so that the silhouette is all round. This same close effect from shoulders to knees is secured also by a long paletot in coarse black or bottle green grosgrain silk, the back scant and flat and slightly curved in, the front buttoned to the very hem, the sleeves long and tight and flat. It has a wrist ruffle of white mull and a mull jabot, very voluminous, with a black satin stock. And below the tight paletot hem there is the long scant trail of a skirt in gold colored broadcloth. Very pretty are tunics of soft materials with their hems turned up in front across the knee, and knotted behind, the short underskirt in plaits for walking.

CRUMPLED GOWNS THE MODE

Two points noticeable during the summer Trouville season already past have been that linen, mull and all embroidered gowns have been worn crumpled! Since no starching has been tolerated, and since nothing of this sort keeps uncrinkled more than fifteen minutes after being put on, virtue, chic, has been made of the inevitable—such a lingerie frock looks a bit provincial and a bit too much like Sunday-best unless it has the right amount of "mussiness." Secondly, the smartest Europeans have been bound to admit more than ever this summer that in the matter of veils and in their wearing, single, double and triple, they can take lesson after lesson from the Americans. The modern veil, as the modern shoe, is an American fashion.

Aube de Siecle.

Trouville-Deauville, September, 1908.

GLIMPSES

THAT—

No sooner have the artificial flower making reached such perfection that one finds it almost impossible to detect nature's finest roses from those made by human hands, than, presto! we are by fashion's commands ordered to wear flowers made of twists of silk set in circles of tulle or chiffon, and of monstrous size at that. There seems to be a perfect craze for such ornaments, judging from the latest importations. A caprice—of short duration, it can be safely predicted.

QUITE—

The prettiest short boas are made of ostrich and marabout intermixed. Three ostrich nine-inch plumes fall from the back on the shoulders, and four in the front—two on each side of the middle line—while a smart satin bow hides the fastening on the left. These are the daintiest creations of the hour—in white and all the pale colors, and for wear with suits in browns, blues, olive greens, grays and black.

TO—

Avoid theft in churches it is proposed to have watchdogs of unamiable dispositions guard the property during the night. The Dominicans of old called themselves Dominicani, it is said, "Watchdogs of the Lord." This foreign suggestion might be turned to account here, since we have adopted the training of dogs for police service. By the way, Newport has set the fashion of having Russian wolfhounds as pets.

IT—

Is and has been the fashion to extol and advise rest cures, whenever family or friends showed special signs of nervousness, or what is called "breaking down." A French paper lately started to obtain answers pro and con from its women subscribers as to the effect of all this advice. It was found that the home mothers in France as elsewhere, were so frequently absent at these cures, that it has led to the discussion as to whether these periods of absence and solitude are really beneficial and curative. It would be interesting to hear the American woman's

EVENING GOWN OF RED LIBERTY SATIN—TROUVILLE-DEAUVILLE

opinion, and to have her give her experiences at cures, those taken outside her home, as well as those that were self-imposed. There must be a physical and a spiritual need connected with this modern custom. The physical need is more easily understood. It is the mental or spiritual necessity that has arisen, which is deeply interesting, and needs to be explained by women themselves.

WHAT SHE WEARS

THE MODIFIED SHEATH SKIRT IS CHARMING—TRAINED BROADCLOTH COSTUMES HAVE SPLIT ENDS—NEW MODELS SHOULD BE PROPERLY WORN—THIS IS AN ART TO ACQUIRE—CLEOPATRA SATIN—PEACOCK SHAPED TRAINS

Whether we remember the ridiculously daring adventure of the early sheath costume with a shock, or as an absurd proposition, no one now has anything but praise to bestow upon the final evolution. Nothing more graceful in line can be imagined, and quite surprising are the charming effects gained when the costume is made of broadcloth. No one would have supposed long-train skirts of cloth would have turned out so well.

TRAINS CUT ON PEACOCK LINES

The secret lies in the cut of the skirt and its train, the latter made to lie flat on the ground, being shaped quite on peacock lines. Some of these train ends are split into two parts a short distance from the bottom, to give a scalloped effect. Such skirts look best when heavily soutached about the bottom, this not only giving a richness of appearance, but increasing the weight and keeping the train ends flat on the floor as one moves along.

PLUM CLOTH COSTUME

A very handsome plum or prune cloth costume had an elaborated soutache design wrought in very narrow straight front panel lines, assisted by buttons, then spreading backward low upon each side, and rising up to a deep twenty-inch back and train design, the soutache used matching the cloth in color. A short-waisted bodice of cloth, with a low front décolletage, was filled in with ecru lace guimpe. The neck of this bodice being collarless, a wide, tapestry-shaded Beauvais blue galoon, richly designed, was used for its finish, but cut out and shaped at the back, front and over the shoulders, so as to eliminate the idea of a by-the-yard trimming completely. The long, tight sleeves were composed of bias folds of cloth, graded and alternating with Beauvais blue satin folds, covered with an unburnished gold gauze, which produced a most delightful effect. The same gauze overdraped a blue satin additional fold for décolletage line, taking the low round loop-form prevailing in all low-cut bodices, while the draped belt also had its gauze over blue satin, and became an attractive feature.

THE KNOTTED SASH

Sashes knotted at the left side frontwards are to remain one of the smart features of long skirts this season. Whether of silk or satin, they are always on the bias, and must be wide enough not to have a skimpy look. Tassels or passementerie ornaments are for bottom finish, as well as the more elaborate danglers in silk passementerie, or they are fringed as we have had them.

SASH ARRANGEMENT ON GRAY CLOTH

A pretty innovation was seen on a smoke-colored cloth costume, the long skirt of which remained slightly open on the left front panel seam for a certain distance below the waist finish. The skirt cloth was turned in on both sides and stitched down over a bias band of cloth set underneath. A satin sash of the same tint was added where the stitched band ended, a little below the knee. It had a crush knot for heading, and fell almost to the bottom of skirt; that is, the passementerie danglers hung quite as low as that. The bottom of the skirt was trimmed with two folds of the gray satin, having as a dividing line a narrow bias fold band of white silk, striped with gray velvet. The princess style of the skirt carried it up to a short bolero overwaist, showing a guimpe of yellowish lace with its high stock finished in double edge ruffings. The sleeves which were close fitting and long, were divided into groups of gray satin folds, alternating with those of striped silk and velvet, starting from the shoulders. This was followed by a group of gray cloth folds to elbow, and below that another satin and velvet striped group, finishing over the hand. A chou of very dull and pale old-rose satin was fastened to the centre of a larger chou of gray satin and attached to the left side of the bodice. On the lace stock, and also on the left side front, was fastened a lighter made style of old-rose chou, as well as a smaller one. The sash, the bodice and stock trimming created an exceedingly smart trio, that told with excellent effect when worn. The same idea if carried out in black satin for centre and upon an old rose, or Beauvais blue gown, would be charming.

Gown of pale green chiffon over self-tone silk, having a high folded girdle of pale pink panne velvet and short sleeves of scantily plaited chiffon. The sleeveless coat is of white lace, embroidered in silver thread and appliqued with silver lace.

HOW TO WEAR—WHAT TO WEAR

A word must be said about the manner of wearing the new gown models. They require a certain amount of what is called "pose," but not in the objectionable sense that the word is used. It is an undefinable air that comes in response to the character of the style pervading the gown, which the great portrait painters never failed to interpret, and made their sitters possess. Women who have an innate love of dress, and unconsciously seize upon that spirit, are the exceptional ones, whom we define by saying they wear everything so smartly. Fortunately, other women have the aptitude of imitating, and in that way is spread that which we now call smartness. The terms get so hackneyed, we dread to use them, yet the quality exists and must be expressed. It is then advised to study the carriage of the smartest women when wearing these gowns, and follow their lead.

CLASSIC TUNIC OF CLEOPATRA SATIN

Another example of the new gown derives its grace and charm from both lines and materials. A new satin, the Cleopatra, something heavier than a Liberty make, but equally lustrous and soft, is the chosen fabric, in royal blue. The novelty is its classic tunic, sweeping into a train, square on the ends and falling within half a yard in front of the underskirt, which, on the sides and back, keep up the long train lines. This tunic rises in princess style into a broad corsage band, richly wrought with jewels and gold. A long-sleeved guimpe of tucked tulle dressing the neck in the modish high manner, ruffled to the ears, is fitted to perfection. Blue tulle to match, turned into scarf length, becomes the artistic feature. Two ends start under the corsage band in front, at bust line, and are exquisitely draped high on each shoulder, then brought into plaited narrowness, and then crossed over the top edge of corsage in the back. From that secured point its plaits are released, and the scarf ends pass under the arm. The end on the right is made invisible, while the one on the left falls into a long, full-plaited sash end, and is trimmed with a very deep gold thread passementerie. The tunic has a bottom border of gold thread embroidery. The underskirt is of ivory white satin, showered with gold thread knots, while the lining of the tunic is of white satin also.

VOGUE POINTS

The newest fur coats are trimmed with broad silk braid in elaborate patterns and braided buttons to match.

It is interesting to note that the long fur coats are following the Directoire style of the cloth suits, with the short-waisted empire effect and scant lines to the coat skirt. The sleeves, however, are rather fuller than in the tailor suits, so that they may slip easily over the dress sleeve.

The fad for plaitings is carried out even in the furs—the long coats having stiff plaitings of silk to match the fur at the throat and cuffs; and the stoles, which, by the way, fit about the shoulders like a weighted shawl, and the muffs have soft chiffon plaitings on their under edge.

Large buttons, as in everything else, are used to a great extent on the fur coats. These are of jet or cut steel, and the very smartest for mink, or any brown fur, are of tortoise shell.

CHARMING AFTERNOON GOWNS

REVERSE VIEWS OF THESE MODELS ARE SHOWN ON PAGE 450

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 425

SEEN IN THE SHOPS

[Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

THE individual woman is to blame if, when adopting the clinging folds of the Directoire gown, the effect is ruined for want of the fit and proper foundation, since underwear for the prevalent mode has been evolved which is perfection of its kind. We are showing, in the first of to-day's sketches, a garment known as the sheathbocker, a combination of brassiere and knickerbockers which is unequalled for cleverness of design and cut, as it moulds exactly to the figure, without a sign of wrinkle or fullness, a worthy basis on which to mount the most exquisite model of to-day's fashion. A high-lustre satin-finished batiste, supple and pliable, is the material used, with lace and ribbon as trimming, and it is to be had in light blue, pink, white and black, at prices ranging from $3 upwards. The corset cover is boned in its back seams and also just above the curve of the bust at the front, an ingenious device which prevents the hollow that so often comes just under the collar bone. These bones are removable for laundering purposes. The knickerbockers are a triumph, having been evolved with great care. Flatness over the abdomen is accomplished by three hooks and eyes which hold the front opening smoothly in place. At the knee there is an elastic and rosette of ribbon. Unless one wear such a garment as this under the tight gowns, the result will prove a caricature indeed. The sheathbocker is made in Japanese silk at $6; in satin-finished messaline, $10.

NEW PETTICOATS

About the hips these mold closely, and there is no spread except at the outside flounce, the under dust ruffle being scant and narrow in most cases. The silks and satins used for them are almost gossamer, so soft is their texture, with no hint of stiffness. In the second drawing is to be seen a gem of a skirt, in white chiffon taffeta, through which runs a narrow stripe of white satin and a wider one of black. The opening is on the left side, an elastic band at the back holding width enough to ease it over the hips. Quite straight is the hang until below the knees, where are set pointed panels which head a full deep ruffle, laid in plaits so that the black is uppermost, the white flaring out as the wearer moves. A feature of this skirt is an underflounce as wide as both panels and ruffle, which is entirely of thin white taffeta pinked at the edge. Delightfully smart is this black and white combination and very handsome. Price $40.

Another exquisite model, fashioned in the same way at the top, is the original of the third illustration, its fabric a radium satin in electric blue. A novelty in petticoat trimming seen in this skirt are waves of self-tone silk soutache braid in groups. On the extreme edge of the very flaring flounce is set a box-plaited ruche of the satin. This sells for $35.

A DIMITY NIGHTGOWN

is a late importation, a heavy cross-barred pattern, and is effective in the extreme. It is simply made, with a line of open embroidery at the round neck and bordering the loose elbow sleeve. Outside the embroidery is a fold of thin muslin through which runs an inch-wide light blue ribbon. Price $3.50.

2

NET WAISTS

This material is the favorite without question for separate blouses, and is to be seen in every conceivable combination of lace and embroidery. A stunning unlined blouse is in pale cream, the net showing raised coin spots embroidered on the surface. The long tight sleeves are tucked around and hook closely at the hand, where a cord forms the finish. Lengthwise half-inch tucks run from shoulder to belt. Down the front are laid three rows of Persian embroidery in old blue and rose. The collar is tucked at the middle and topped by a double plaited frill. For this are asked $21.50. A less expensive waist in the same material sells for $16.50. It shows triple half-inch tucks, between which are placed groups of white soutache. Both tucks and soutache run the full length of the blouse back and front, and the sleeves show the same treatment. The collar has an upstanding ruche of lace, and soutache appears upon it and the cuffs.

NOVELTIES IN BARRETTES

These are enormous, reaching quite from ear to ear, under the coil of the hair. Across the top they are straight, running to a shallow point at the bottom. Both light and dark imitation shell come in these, the pattern an open lattice, at $1.50.

DIRECTOIRE SETS

consist of a soft girdle and a tie to match, and are very smart. Various styles are procurable in this new fancy. A soft black satin sash with woven satin balls at the ends, measuring two and a half yards in length, costs $3.95, and its duplicate tie, $1.50. Some ties are as broad as the sashes and give almost a fichu effect as they come from around the neck and fall to the bust. Such an one is shown in pale azure satin, fine tucks running lengthwise and pendant knobs of satin at either end. In this case the tie costs almost the same as the sash, $3.50 for the former and $3.95 for the latter.

CREPE DE CHINE SCARF SASHES

These measure three-quarters of a yard wide, and are adaptable as either shoulder drapery or sash. Their quality is handsome, a silky crepe de chine with a broad latticed fringe on either end. All colors are procurable from $7.95 upwards.

PERSIAN METALLIC RIBBONS

are most fascinating, the Oriental colorings being overspread with a high sheen of gold, which gives body as well as lustre to the ribbon. Most fetching are these used either for hat trimmings or as sashes and girdles. Price $1.75 a yard, width from 5 to 6 inches.

BORDERED GILT RIBBONS

come at the same price as those just quoted. The main portion is a substantial, finely woven gilt mesh, with on either edge an inch-wide border in solid color of dull finish. White, green, blue and brown are to be had in this novelty.

EMBROIDERED NET SASHES

are among the most exquisite examples of the new fad. Two colorings only come in net, a lovely soft shade of electric blue, and a wood brown. At either end the scarf is notched in three very deep points from which hang handsome crochet balls in self-tone. The design, which is darned into the net, is laid along each edge and in quite a mass at the ends. The width is a half a yard or over. Such a sash is an exclusive importation and one is sure not to see it duplicated. The price is $[illegible].00.

IRISH LACE WAISTCOATS

There is no lace that possesses such universal charm as Irish, and few women who can afford it pass it by. Never has it been more enticingly presented than in some little single-breasted waistcoats that have just been brought over from the other side by a dealer who carries the best values of this lace in the city. According to the fineness of the mesh and the intricacies of pattern employed, these waistcoats cost from $15 to $21. With Directoire coats open at the front they are quite too charming. The mounting of the higher priced ones is a heavy, very strong net, finished at the neck, sleeves and waist by a narrow edge of crochet.

SILK PETTICOATS WITH LINGERIE FLOUNCE

These are imported and made of a delicious French taffeta which will outwear two skirts of ordinary silk. The flounces are very deep and full, some hand embroidered and some in fine machine work in smart patterns. A lace beading and ribbon joins the flounce to the petticoat, so that it is readily removed for laundering. When once worn these adjustable flounces will be found indispensable to one's wardrobe, as nothing is a greater convenience. Prices range from $12 to $18.

SUEDE SKINS

are interesting to the many who, professionally or otherwise, make this material into the many articles for which it is adapted. As trimmings for tailor suits it is much used. Sofa pillows, card cases and shopping bags, photograph frames, jewel boxes and a hundred other things are charming in the soft tints of these velvet skins, which are procurable at $1.75 in sizes ranging from 26 to 32 inches wide to 36 to 40 inches long. The colors in which they come are varied and delicate from neutral tan and greys to vivid scarlet.

3

SMART NEW TAILOR MADES

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 425

FASHION SHOWS—MORE ABOUT WAISTCOATS AND SHIRTS FOR AUTUMN—THE LEADING COLORS

Fashion exhibitions are always more or less interesting at the beginning of a season, because they bring together a lot of models of formal and informal suits, overcoats, waistcoats, etc., that show the ideas of tailors from many parts of the country. But, while one may see a good deal that is really excellent in the way of cut and workmanship, it seems to me one is quite as apt to come away with a confused impression of what the styles are as with a feeling that one has learned anything definite about them. The general trend of fashion may be noted, of course, but the details of finish which give a garment individuality vary to such an extent that it is often quite impossible to say of one thing that it is more correct than another, and perhaps the safest course, since there has been so much attempt to get novelty of effect for pure novelty's sake lately, lies in simplicity.

Certainly, if I may judge from report, some of the clothes exhibited at the recent American Style and Fashion Show in New York—notably a five-button sack coat and a light-colored waistcoat, described as having pockets picked out with orange silk and relieved with brass buttons—cannot be considered as other than freak designs, and the general opinion among the best makers seems to be that this kind of thing has already been carried too far.

On the other hand by simplicity it is not meant that there should be no individuality or exclusiveness of material or design, but merely that generally recognized ideas of good style should be observed, and as examples of this attention may be called to the waistcoats illustrated on this page—one having the fabric so cut that the stripes run diagonally, meeting at the edges and carrying out the V effect of the opening; the other having buttons in two shades of color to match the fabric, and being shown with four-in-hand tie of the same material. Neither can exactly be called simple, as the word is usually understood, yet both are unquestionably smart models.

The shirt illustration accompanying this article shows a newer design for outing wear, of fine flannel, with turned-down and buttoned collar; two buttons on cuffs (so that they may be drawn tight about the wrists, if desired), and buttoned flap "bellows" pockets, set quite low. It is perhaps the most distinctive style that has appeared this season, for, so far at least, there have been no changes whatever in the fashion of shirts and no narrow rules of correctness that every man must feel bound to observe who wishes to be considered up to date. Time was when every shirt had to have horizontal stripes, or stripes running up and down or around the cuffs in order to be correct, according to the period. Nowadays the leading haberdashers show all kinds of designs, in every possible weave, pattern and coloring, and, if intrinsically good looking, it seems that one is as much entitled to be considered right in point of fashion as another. True that the horizontal stripe is less common than the vertical, and therefore a bit the more distinctive, but it is really hardly worth bothering about whether the cuffs are single or turned back, whether the corners are square or rounded in cut, or whether the front is plain or plaited.

WAISTCOAT WITH STRIPES RUNNING DIAGONALLY

Because the soft front shirt is so much more worn during the winter than it used to be, there seems to be an idea that the stiff "bosom" style is going out of vogue, for use with informal clothes, or rather that it is not as correct as in years past. I believe, however, that this is an erroneous impression, and certainly one sees many of them at all the leading shops, and very much in the same old models. Indeed there is little necessity of mentioning the detail of these shirts, so little change has there been, although it may be said that the coat-opening cut is becoming more and more general, and that the fashionable haberdashers seem as much, if not more, disposed to make the body of one fabric and front and cuffs of another. By this it is, of course, possible to get a little more novelty of effect—a thing the leading shops are always striving for—but since the expensive shirts are quite easy to distinguish from the general run by the quality of the materials of which they are made, as well as by the greater exclusiveness of the patterns and coloring, I have never especially cared for the idea. Very strong, bright shades are never the best selection in shirts, as in other articles of men's dress, yet one hears so much of the sombreness of masculine attire that unless one takes the trouble to observe what is shown at the various shops one might imagine there was no brightness whatever in our haberdashery. As a matter of fact, even yellows are by no means uncommon, and, while the darker tones are usually the better style, one need not feel in the least bound to them. It is largely a matter of personal style—a thing in which some men may safely go much farther than others. As for the pre-eminently fashionable colors of this autumn, it seems that reds, brown, purples and greens will be most in vogue.

SHOWING WAISTCOAT AND FOUR-IN-HAND TIE MADE OF THE SAME MATERIAL

HAPHAZARD JOTTINGS

INTERESTING COMPARISON

Highly indicative of the very clean personal habits of native Americans is the "for sale" advertisement of a private house, which has recently been built by a well-known firm of American architects. The total number of rooms in the house is twenty-nine, seven of which are family and ten, servant bedrooms, six being general living rooms, and the remaining seven to be used for bathrooms. When one considers the paucity of bathrooms in European homes, and the large number of inmates that one bath is expected to serve adequately; and compares them to this four-story American house, one is reminded of the bathing tendencies of old Roman times.

JAPAN EXPLODES WAR SCARE

The Japanese bonds which are held in this country recently advanced in three days from 88⅛ to 91¼ on receipt of the news that the Japanese Cabinet had decided to reduce, by 50 per cent., the annual appropriation for new military and naval expenditure. It was also decided to pay off annually, on account of the national debt, not less than $150,000,000 a year. These two decisions should go a long way toward allaying the terrible fright that some editors and laymen have worked themselves into over the war that Japan was alleged to be preparing for against this country. A nation, meditating war, does not usually curtail the expenses of war preparation, nor does it lay itself under heavy debt-paying obligation. Naval men of the Hobson type, and others who have engaged in an unworthy effort to embroil this country and Japan, for the purpose of frightening Congress into making appropriation for as many as four battleships, must regard the action of the Japanese Cabinet with dismay, since it shows up most cruelly the insincerity of all the war talk to which the public has been treated.

ITALIAN NEWSPAPERS DENOUNCE A TRUTH-TELLER

The colonies of foreigners that infest Greater New York, to its financial and moral disadvantage, violently resent having certain truths told about them. This fact is shown by the attacks in Italian newspapers that are being made upon Francis L. Corrao, who with his chief, District Attorney Clark of Kings County, went to Italy for the purpose of becoming acquainted with the Black Hand, and with other such societies as they exist in the land of their inception. Mr. Carrao made public some startling and discreditable facts, and because of these attacks, the Italian newspapers rose up against him. In reply, his criticism of the Italian judiciary and jury system became even more emphatic. In a formal statement he brings the charge that Italian juries are clearing-houses for Italian assassins and cutthroats—an accusation made on the authority of one of the greatest criminal judges and writers of Italy. Mr. Carrao asserts that the ease with which Italian criminals are able, through political influence, or through the corruption of the jury, to escape justice is in a great measure the cause of the appalling number of Italian crimes in the United States, since many of these criminals, on reaching this country, are under the impression that they can escape punishment with the same facility that they do at home. It is to be hoped that this well informed and fearless critic will continue to expose the dark ways of the Italian law courts. He is certainly rendering an inestimable service to this city.

THE PARCELS POST CONVENTION WITH FRANCE

Parcel-post packages for destination in France will be admitted, on and after 15 August, 1908, to the mails for France made up in and dispatched from this country.

"Parcels" exchanged between the United States and France must not weigh more than 4 pounds 6 ounces, nor measure more than 3 feet 6 inches in length, and 6 feet in length and girth combined.

Postage must be paid in full at the following rates, viz.: In the United States, on parcels for France, 12 cents for each pound or fraction of a pound; in France, on parcels for the United States, 2 francs for every parcel not exceeding 2 kilograms (4.409 pounds).

A delivery charge not exceeding 5 cents in the United States, or 25 centimes in France, may be collected of the addressee of each parcel.

Parcels for or from France can not be registered.

The parcel-post regulations, as modified by the Postmaster-General's order, dated 9 May, 1908, apply to parcels for France.

Two copies of the customs declaration must be attached to each parcel for France, as is required in the case of parcels for Salvador. Parcel-post mails for France will be made up at the post-office of New York.

UNNECESSARY SLAUGHTER

The Fourth of July, 1908, record of unnecessary deaths and maimings numbered 5,623, being 1,210 more than for the year previous. This is the second largest casualty list in the six years of which the Journal of the American Medical Association has kept statistics. The persistence with which authorities and parents allow children to end or to mar their lives with blank cartridges and giant firecrackers makes one question whether the generality of mankind are in possession of reasoning faculties.

FLANNEL OUTING SHIRT

PORTRAIT PAINTERS OF TO-DAY

F. A. MULLER-URY

One of the first foreign portrait painters to take up his residence in New York was Mr. Adolphus Muller-Ury, the subject of this sketch. Born in Airolo, Switzerland, in 1862, his father was an eminent Swiss jurist, the President of the Cantonal Supreme Court. His mother was from Lombardy, where her family had been prominent for generations, it being especially interested in the famous hospice of the St. Gothard pass.

As a mere child the artist displayed talent, and received art instruction in the schools of France, Italy and Germany, among his instructors being Cabanel, Vela, the Swiss sculptor, and Von Deschwanden.

He came to America in 1885, and soon won recognition, and orders for portraits were plentiful. Since that time he has practically made his home in this country, where he has many warm friends, although returning to Europe every summer, especially to spend at least a few weeks with his mother in Switzerland. A portrait of this lady, which hangs in the artist's handsome studio, is one of his best works.

ADOLPHUS MULLER-URY

Among his earliest sitters were Mr. and Mrs. Theodore Havemeyer, and he has painted several portraits of the latter, including one full-length, seated portrait. Other sitters have been Mr. and Mrs. Chauncey M. Depew, Mrs. Hobart Chatfield Chatfield Taylor, Cardinal Satolli, Cardinal Gibbons, Mr. J. J. Hill—a three-quarter length, seated portrait, very mellow in tone—Archbishop Ireland, Madame Calvé, and a full-length, standing portrait of the late President McKinley was the last portrait for which he sat. This now hangs in the artist's studio, and is an excellent likeness. It represents the President as about to deliver an address.

A recent portrait of Mr. J. P. Morgan and his little grand-daughter has been much admired, as was the portrait of Mrs. Frederick Neilsen, reproduced on page 431 in this issue of Vogue. The portrait of Miss Margaret Illington (Mrs. Daniel Frohman) was shown at the Knoedler Galleries, and was in last year's salon, Paris. Recent portraits are those of Miss Carr, of Washington, a well-known beauty and belle; Miss Constance Pratt, and of Lina Cavalieri, the prima donna who charmed New York audiences at the Metropolitan Opera House with her voice, beauty and jewels.

For some years Mr. Muller-Ury occupied a studio in the Sherwood Building, but he was one of the stock company, many of them artists, who erected the Atelier Building in West 67th Street, and upon its completion, nearly three years ago, he removed to a handsome large suite there. In his spacious studio are beautiful tapestries, carved furniture, curios and bric-a-brac of all kinds, gathered during many trips abroad. The artist's coat of arms, which may be seen here, has an interesting history. It consists of half a silver wheel, on a blue ground, this being the original arms. The wheel is surmounted by two golden lilies on a red ground, granted the family by the King of France, and the lilies are separated by a sword, the latter having been added to the rest by the King of Spain.

Mr. Muller-Ury spends his summers in Europe, last year going first to London, where he was summoned by a number of commissions for portraits, among these being those of Lady Limerick, Count Seilern, and Lord Strathcona, which latter nobleman had already sat to this artist for one portrait in his earl's robes, when Mr. Muller-Ury spent a month in Canada. Other orders awaited him in Paris, and one very important commission in Rome, none other than a portrait of His Holiness the Pope, which portrait was for a presentation.

Mr. Muller-Ury is a very busy man, but enjoys being busy, for he is thoroughly fond of his profession. A noticeable characteristic of his portraits is their warmth of color and distinct modeling.

MUSIC

(Continued from page 426.)

be the mezzo-sopranos, and Zenatello, Dalmores, Taccani, Valles and Colombini, the tenors. Cleofanti Campanini will be the chief of orchestra. He will act with Parelli and Charlier as musical directors. The chief stage director will be Jacques Coini.

At the Metropolitan special performances after the regular season will be given on Tuesday and Saturday evenings, and will be largely devoted to the works of Mozart, Beethoven and Wagner. Two or three holiday performances of Parsifal are scheduled.

The repertoire at the Metropolitan will be enlarged by the addition of new works by Bohemian, Russian, American and other authors. These new operas include D'Albert's Tiefland, in German; Catalani's La Wally, in Italian; Laparra's Habanera, in French; Puccini's Le Villi, in Italian; Smetana's Die Verkaufte Braut, in German, and Tschaikowsky's La Dama di Picche, in Italian.

One American work at least is scheduled for presentation at the Metropolitan. This is Frank S. Converse's The Pipe of Desire. The English works are Humperdinck's Children of the King and Goldmark's The Cricket on the Hearth. The Converse opera will be the first by an American composer ever heard at the Metropolitan.

The Metropolitan's company includes many new singers. The sopranos include Mmes. Ester Adaberto, Frances Alda, Emma Eames, Emmy Destinn, Geraldine Farrar, Olive Fremstad, Johanna Gadski, Berta Morena, Marcella Sembrich and Marie Rappold. Among the tenors are Caruso, Bonci, Burgstaller, Angelo Bada, Julius Bayer, Carl Burrian, Stephen Delwary and Rinaldo Grassi.

The list of contraltos includes Mmes. Clara Boehm, Marienne Flauhaut, Maria Gay, Louise Homer, Helen Mapleson, Matja van Neissen-Stone, Mary Ranzenberg and Henrietta Wakefield. Among the baritones are Pasquale Amato, Bernard Begue, Giuseppe Campanari, Otto Goritz, Antonio Scotti and Walter Soomer, and among the bassos are Robert Blass, Paul Anianan, Enzo Bozzano, Adamo Didur and Giulio Rossi.

Gustav Mahler will again head the list of conductors. The managers announce the engagement also of Arturo Toscanini, who has been the leading spirit at the Theatro la Scala, Milan, since 1898, and Francesca Spetrino, from the Imperial Opera-House, Vienna. The latter will share in the direction of the Italian and French operas.

VOGUE

to be dated 1 October will be The Children's Autumn Fashion Number, and will show the smart new modes in Children's Hats, Gowns, Coats, Shoes and accessories for autumn and winter wear.

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VOGUE

Pattern Dept. No. 4

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Note.—This is the second series of Skat articles by Mrs. Elizabeth Wager-Smith, published in Vogue. These articles are for advanced players, and Vogue invites correspondence and criticism. Should the interest of our readers warrant it, we shall open our columns to a Skat contest and shall present handsome prizes to the holders of the highest number of correct solutions.

By Elizabeth Wager-Smith, Author of "A Primer of Skat"

EIGHTEENTH PAPER

THE LANGUAGE OF SKAT

The inferences in Skat are as evident as in Whist, but a player must possess more perspicacity to discern them. While the play is not as conventional as Whist, every card speaks its message to those who understand the language.

In Paper 15, wherein H. played a Solo diamond with a Declared Schwarz, and M. bid for a Gucki Nullo, had the latter been permitted to name the game, he would have discarded Jack hearts and King spades. The holdings were then:

V., 9 clubs; Queen, 7 spades; 10, King, Queen, 9, 8 hearts; Ace, 9 diamonds.

M., Ace, King, Queen, 10, 8, 7 clubs; 9, 8 spades; 7 hearts.

H., Jack clubs; Ace, Jack spades; Ace hearts; King, Queen, Jack, 10, 8, 7 diamonds.

V. commences the game with a singleton, and H. at second trick leads his singleton.

V., 9 clubs; M., 8 clubs; H., **Jack clubs.**

V., King hearts; M., 7 hearts; H., **Ace hearts.**

H. knows V. is short in the club suit, and, holding but one, knows M. is very long in the suit. M. is safe in the heart suit, as he discarded the 7, playing third to the trick. If he has another, it is in sequence with the 7. H. holds nearly all the diamonds. The spade suit, then, is the only trap in which to catch M.'s game. If H. leads twice, it may be fatal to himself and partner, his cards being high. He will give the lead to his partner, and seek to get a discard of his Ace.

V., **Queen spades;** M., 10 spades; H., Jack spades.

V. will not commit the fatal mistake of returning the spade. H., having had a previous lead, has shown his short suit, as he now indicates the suit from which he wishes to discard high cards. It is perfectly clear to Vorhand, who proceeds to assist in the plan proposed.

V., **Queen hearts;** M., 9 spades; H., Ace spades.

V., 7 spades; M., **8 spades;** H., King diamonds.

M. is forced to capture a trick by the understanding between partners and their correctness of play. M. scores minus 30. It is a Gucki Nullo, worth 15 if won, but double, if lost.

In another game, V. held Jack spades; King clubs; 10, 9 spades; 10, King, 8 hearts; Ace, King, 8 diamonds.

M.: Jack clubs; Ace, 10, Queen, 9, 8 clubs; 8, 7 spades; 7 hearts; 10 diamonds.

H.: Jack hearts; Jack diamonds; Ace, King spades; Ace, Queen, 9 hearts; Queen, 9, 7 diamonds.

In Skat: 7 clubs, Queen spades.

Hinterhand secures the bid and turns for Tournee. His turn is Queen spades, and he discards 7 clubs and Queen diamonds.

V., King clubs; M., Queen clubs; H., 7 diamonds=7 for O.

The inferences from the fall of the cards on the first round are obvious. As H. has no clubs, and would not place Ace, 10 in Skat, the Ace at least is in M.'s hands; and as M. did not follow with Ace, he has so many he fears the trump. Again, as H. discarded a diamond, he has nothing of value in that suit, or he would have kept guards. He is keeping guards in the heart suit, and his exact holding may be clearly defined by V., who holds the remainder of the suit. H. presumably has another small diamond then; even though he has it not, a diamond lead is the best one, for clubs must not be led again to give him another discard, nor trumps for him to play third, nor hearts for reasons above; therefore, diamonds.

V., **Ace diamonds;** M., 10 diamonds; H., 9 diamonds=28 for O.

If H. has another diamond, it might give M. a swarm, but it is too uncertain, and V. is forced to the heart, and H. may have four, in which case M. has an opportunity.

V., **King hearts;** M., 7 hearts; H., 9 hearts=32 for O.

Now, V. knows his partner has neither Ace nor Queen hearts, therefore void and proceeds to capture H.'s hearts by means of M.'s trumps.

V., 10 hearts; M., 7 spades; H., Queen hearts= 45 for O.

Having all the clubs with the exception of the seven M. leads through H.'s cards, that partner may overtrump.

V., **10 spades;** M., Ace clubs; H., Queen spades=69 for O.

H., thinking V. may have one more (only one, or he would not have led King first, but an intermediate card), trumps, but is over-trumped. V. tries for H.'s last heart.

V., 8 hearts; M., **8 spades;** H., Ace hearts=80 for O.

V., **Jack spades;** M., 10 clubs; H., Jack diamonds=94 for O.

V., King diamonds; M., 8 clubs; H., **Ace spades**=15 for P.

V., 9 spades; M., **Jack clubs;** H., Jack hearts=98 for O.

V., 8 diamonds; M., 9 clubs; H., King spades=19 for P.

Player is without 2, game 1, Schneider 1=4. Tournee spade 7×4=28 minus.

In Skat, it is immaterial who has the first deal, as every player has an equal number of deals. It is material, however, in which order they play. An opponent to a well-known expert, who is apt to be Player, would prefer him at his right hand rather than his left. In cutting or drawing a card for the first deal, there is a difference of opinion as to the proper rank of the cards. Some players deal the cards around the table until a club is disclosed. The club holder decides the dealer; the next club, the first Vorhand; the next, Hinterhand. Acting on the principle that the lowest deals, some players call the winner of the first diamond the first dealer, and as before. Others cut or draw for the lowest card of numerical value. Then the question arises as to the rank of the cards. Whist players are inclined to prefer the Whist rank: Ace, King, Queen, Jack, 10, 9, 8, 7. Some Skat players, in the West especially, use the following rank: Ace, 10, King, Queen, Jack, 9, 8, 7, which is manifestly absurd, as it is neither a Whist nor a Skat rank, and appears therefore to have no raison d'etre. Two years ago the Altenburg Club of Philadelphia decided this matter for its club games as follows: As the game is Skat, a Skat rank of cards is suitable and consistent, the rank of Solo and Tournee games: Jack clubs, Jack spades, Jack hearts, Jack diamonds, Ace, 10, King, Queen, 9, 8, 7. The lowest cut deals. The next lowest sits at his left, the next at his left. The one at the first dealer's right hand keeps score, placing dealer's name first on score-card, that it may be readily seen when the rounds are completed. If two cards are of the same numerical value, the lowest suit is lowest; a Skat valuation of suits: clubs, spades, hearts, diamonds. This seems the most reasonable method. The cards are spread, each one draws.

[Note.—Communications concerning animals or birds and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

IMPORTANT CONFERENCE

Attention is drawn to the fact that an anti-vaccination conference is planned to be held in Philadelphia from 7-10 October, one of the objects of which will be to advance the campaign of education, among the people, respecting the effects of vaccination, with its influence in causing degeneration, in deteriorating the public health, and in spreading small-pox, cancer, tuberculosis and other diseases. Other objects of the Conference are to form plans for the federation of all the local anti-vaccination societies, and to discuss methods for repealing the drastic legislation in regard to this practice. Those interested in this movement to free society from the vaccination superstition may address Porter F. Cope, 35 South Front Street, Philadelphia, for further particulars. In passing, it may be noted as an example of the passionate devotion of the majority of persons to this phase of medical practice, that the editor of one of the most widely circulated metropolitan newspapers states that he would not dare to start a crusade against vaccination, even if he desired to, because his constituency, made up almost wholly of the more ignorant classes in the community, would not tolerate such a criticism of the practice. There are practically no unvaccinated persons in Japan, as the compulsory vaccination law, which is rigidly enforced, provides that a child be vaccinated before it is ten months old, at its sixth and tenth years, and again at fourteen if it enters the middle school; men are vaccinated if they join the army, and everyone is re-vaccinated if there is an epidemic, and yet this country, which so thoroughly tries the alleged sure small-pox preventive, had, from 1886-1905, 269,182 cases of small-pox, with a mortality of 71,034, or 26.38 per cent. In an official health report issued in May, 1908, there were given 23,537 cases of small-pox in Japan, Kobe alone having at the time 5,181 cases. A month or two earlier, out of 2,000 cases of small-pox in Kobe (Japan), nearly 1,000 proved fatal, although all but ten of the thousand had been vaccinated. Vaccination is a subject that should be scientifically studied by humane persons, especially if their remedial efforts are concentrated on animals or children, the two classes most involved in the vaccine error.

A VAUNTED ANTI-TOXIN A GHASTLY FAILURE

Lovers of animals have discovered that in order adequately to serve the interests of their speechless protegés it is necessary to include, as part of their ammunition for defense, a study of serumtherapy. For example, no alleged cure has been more loudly trumpeted by the vivisecting medical interests that the bubonic plague serum, its efficacy being one of the stock in trade arguments that the newspaper editors use with which to belabor the anti-vivisectionists. Behold, these reformers have recently received from an unexpected quarter confirmation of their criticism of serums. The Public Health and Marine Hospital Service (U. S.) has recently issued a history of the bubonic plague for the last fourteen years, prepared by Assistant Surgeon General J. M. Eager. In 1894 the number of the deaths from plague in Canton is estimated at 120,000. In 1898 the disease spread throughout India, and there were 150,000 cases, with a mortality of 117,000. It is about seven years, according to some authorities, since the vaunted anti-toxin was introduced for the sure cure, and with what result? Terrible mortality in India in 1905, the number of deaths in 1906 being 332,000 and in 1907 the deaths numbered 1,200,000! all of which statistics are rather damaging to the pretentions of a sure cure. The pamphlet containing the history of the plague can doubtless be secured by addressing Surgeon General Wyman of the Public Health and Marine Hospital Service, Washington, D. C. This would be a valuable addition to the pamphlet collection of any anti-vivisection society.

SCHOOL TEACHER HAS RABIES SCARE

The hydrophobia "suggestion," so sedulously put out by Boards of Health and physicians, takes effect in various ways, one example being the case of a school teacher who recently made a spectacle of herself in a street car. She had been bitten a few days before by a dog that gave no signs of hydrophobia, but the young woman, in a fit of nervousness, took a car for the Pasteur Institute. Upon a collision taking place between the car and a truck, the school teacher began to scream that she was sure that she had hydrophobia, and a panic among the passengers naturally resulted. She was of course under a delusion, a view of the matter which the Pasteur Institute authorities took, when they advised her that the pain she experienced in her hand was due to nervousness only.

A GREAT SOLDIER WHO ABHORRED HUNTING

In sharp contrast to the announced programme of hunting in Africa as the post-Presidential pastime in which President Roosevelt intends to indulge, is the humane attitude of General Grant, as set forth by Dr. George F. Shrady in the Century Magazine. Although he was a professional warrior, General Grant abhorred to inflict pain or injury on anyone, and his sympathy for animals was so great that he would not hunt them. When in India, although one of the most notable of the native rulers, with many elephants and a large number of hunters, tried to tempt him to a tiger hunt, he refused to engage in the barbarous game. He was in this regard a nineteenth-century Christian.

GREAT BRITAIN FORBIDS DOGS TO BE WORKED

Many tourists who see dogs being used as beasts of burden in Europe are prone to ask why, in all Great Britain, no dog is seen at work. To satisfy the curiosity of inquirers, a London periodical has recently drawn attention to the fact that as long ago as 1839 an act was passed making it a punishable offence for any person within the limits of the metropolis to use any dog for the purpose of drawing or helping draw any cart, carriage, truck or barrow. Fifteen years later, in 1854, an act, passed for the more effectual prevention of cruelty to animals, extended the prohibition to all parts of the Kingdom.

ENTERTAINING

[Note.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to the forms observed in entertaining. Menus for breakfasts, luncheons, dinners and suppers will be furnished. Please note fees and rules under Answers to Correspondents. Recipes are furnished at an additional cost of 10 cents each.]

AUTUMN LUNCHEON

Please give me suggestions for an autumn luncheon, also a luncheon menu.

Ans.—For your autumn luncheon use a bare table with luncheon set of linen and lace, or, failing this, cover the table with a fine table cloth with a lace embroidered centre-piece. For the decoration use a rather small pumpkin unless your table is very large, then of course use a larger one, cut off the top far enough down to make a good bowl shape and hollow out the inside. In this set a bowl that fits well and fill it with yellow flowers and maidenhair or asparagus fern, and, if possible, twine around the base a pretty vine on which there are blossoms or bright colored berries. If you need artificial light, use yellow shades on your table lights.

MENU

1. Cantaloupe.
French rolls. 2. Cream of corn soup in cups.
3. Stuffed egg plant.
4. Broiled chicken.
Diced creamed carrots. Potato croquettes.
5. Large red apples, polished and hollowed, set on lettuce hearts and filled with celery salad, mayonnaise with a little chopped apple in it and a spoonful of mayonnaise on top. Serve with this triangles of cheese toast.
6. Peches Melba.
Fancy cakes
Black coffee. Liqueur.

With the luncheon you may serve sherry and champagne, champagne alone, or a good Rhine wine or claret cup.

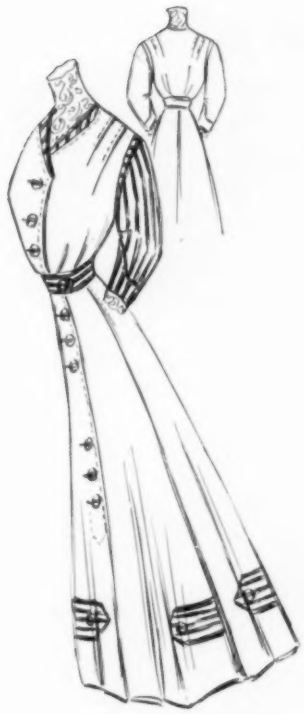
The coffee and creme de menthe or other liqueur should be served in the drawing room, or the piazza, or wherever the guests are immediately after luncheon.

Peches Melba are halves of peaches arranged on a mould of vanilla ice cream with a raspberry syrup sauce. Any other ice cream may be served if preferred.

SIX NEW FRENCH MODELS

Callot gown. Yoke and collar of tucked blue net; heavy piece of ecru and gold lace in front. Under dress of old blue satin, with black chiffon draped over it; sleeves of chiffon. Large blue enamel and jet buckle holding black chiffon drapery at waist.

Dark green cloth dress, fine lace collar. Tucked black net ruffle around yoke. Front of bodice opens over fine lace. Small silk buttons and loops in black. Fine tucked black net sleeve.



Prune colored cachemire frock with a guimpe of ecru embroidered batiste and sleeves of striped prune and black silk. The small revers, belt and skirt trimming are also of the striped silk and the buttons are covered with the same.

Rose crepe de chine dress. Ecru lace collar and ruffle in cuff. Small yoke of tucked rose chiffon. Bands of crepe de chine and buttons of same. Sash finished with fringe.

Dark blue cloth dress trimmed with bands of black and white striped silk. Small silver buttons and black satin tie.

Tan broadcloth dress with black satin revers, draped sash and satin buttons on sleeves. Yoke and collar of tucked net, with plaited jabot.

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SEEN ON THE STAGE

OF four new productions which were given New York premiers early in September, none can be said to contain special merit. Diana of Dobson's, with Carlotta Nillson starring, was taken off after a short engagement. Lillian Russell, in Wildfire, seems to have caught the popular fancy and is likely to remain at the Liberty Theatre for some time, and Mary Mannering has won a popular success in a weak play. Hattie Williams is struggling with Fluffy Ruffles, and the load is not a light one.

Miss Russell, after an extended absence from this city, has returned and settled herself comfortably at the Liberty Theatre for what looks like a run. Wildfire, a racing play, is a bit of journeyman carpentry which is quite commonplace and wholly lacking in originality. Aside from Miss Russell, who has ease of manner on the stage, there are but two others in the cast who count. The rest have but ordinary ability, and several play very badly. But Mr. Frank Sheridan, as Matt Donovan, trainer of a racing stable, and the diminutive Mr. Will Archie, parading about as a tough stable boy, together with Miss Russell and her gowns, saved the situation. Mrs. Henrietta Barrington (Miss Russell), a widow, has been left a racing stable which her husband has operated secretly under the name of the John Duffy Stables. None of her family or social acquaintances knows of this racing affair, and, against her desire, Mrs. Barrington is compelled to continue the stable because it represents her single financial resource of size. As her sister is engaged to marry the son of a race-track reformer, she has to conduct the stable with great secrecy, her only confidant being Matt Donovan, the trainer. It happens that a bookmaker, of the name of John Duffy, is generally thought to own the string of horses carrying the Duffy colors, and, assuming to be the real owner, he instructs the jockey who is to ride Wildfire in the big stake race, to lose the race if when rounding into the homestretch he gets no signal from him, but to win if a white handkerchief is waved from the stable window. Bud, the stable-boy, overhears the plot and informs Mrs. Barrington, who comes in just before the mare is taken to the paddock. In a scene, enacted a few minutes later, she permits the coarse, offensive Duffy to attempt to kiss her, and takes advantage of the opportunity she has made to snatch a handkerchief from his pocket and wave it to Wildfire's jockey. Of course Wildfire wins and everything comes out all right with Mrs. Barrington marrying the man who is to make her happy, and punishment being administered to Mr. Duffy. Miss Russell looked wonderfully young, and wore several stunning gowns as she alone can wear such creations. She bore herself with the authority which would be expected from her long stage experience and delivered a sort of Dolly Spanker speech with a verve that roused her audience.

The undertaking which confronts Hattie Williams at the Criterion Theatre at every performance of Fluffy Ruffles is rather big, and not one which is calculated to place this energetic young woman, or any other musical comedy star, in a position of great advantage. Fluffy Ruffles, as a production, is elaborate and employs a number of well-known and capable persons who have achieved recognition in this line of work. Everyone in any way concerned in the production, from John I. McNally, Wallace Irwin and W. T. Francis, who wrote the music, have worked hard and conscientiously, and if the public has not risen to hights of enthusiastic recognition, it is in no wise due to lack of effort or sincerity. But a very fair measure of applause has been bestowed upon the performances, and there is a noticeable improvement in smoothness, which indicates untiring work by producers and principals.

Fluffy Ruffles is as busy a young person on the Criterion stage as she is in the columns of the newspaper which prints drawings and comments of her adventures. As most people know, Fluffy is so pretty and engaging of manner that she never is able to hold a salaried place long because of the throng of admiring young men who flock about her in such numbers as to interfere with the conduct of the business. The story of the musical comedy concerns an offer made Fluffy by a wealthy uncle to give her a large sum of money if she secures and retains a position a certain length of time. Fluffy has her experiences in this country, in France and in England, and she is a busy and exceedingly popular heroine. Miss Williams is kept busy changing her costume, but she has time for a few songs and duets, the most popular being Willie's Got Another Girl Now. George Grossmith, Jr., is Traddles, and in his droll way he was as clever as he could be in a none too interesting role. Bert Leslie was amusing in his slangy way as Noggie Nogles, and George Gardner, with his frozen smile, Nellie Butler and Marie Annie pleased those who sat out in front.

HATTIE WILLIAMS AS FLUFFY RUFFLES, AT THE CRITERION THEATRE

The Hippodrome is pretty much like the circus, it is always interesting and, at times, more so. Just now it is more so, for the new spectacles and features which started the season of 1908-9 week before last at the big house on Sixth Avenue are novel, replete with more than plentiful arrays of color, and bring on the vast stage hundreds of players, dancers, acrobats and specialists in the forms of entertainment peculiar to The Hippodrome. The programme is entirely new. The chief feature, from the standpoint of novelty and daring, is the Battle of the Skies, in which airships and aeroplanes are brought into play in a manner which is predicted for them in the very near future. The aerial ballet proved one of the prettiest and most graceful episodes of the performance, but Sporting Days, with its baseball game, the arrival of the circus, the parade, the pitching of tents, and so forth, not to mention the following scenes, which included a boatrace and other numerous features, roused the enthusiasm of the large audience. As usual, there was a story running through the piece, and Mr. Manuel Klein provided tuneful music which was quite satisfying for the occasion. It is a big show, conducted on a big scale.

The Regeneration, in which Mr. Arnold Daly and his company are giving such a splendid example of strong, natural playing at Wallack's Theatre, is now having its battle with the public. The patronage is not what it should be, despite the fact that the performance of the play is well worth the attention of every theatregoer. This brings up for consideration "the why" of it all. The handling of the play by the critics of the daily papers, with a few exceptions, has been, it would seem, more than necessarily severe. Not that the statements made that the play is melodrama are wholly untrue—although it is more melodramatic than melodrama, for, with the exception of some situations, it is not melodrama but realism, brutal though some of it is. But what some of the reviewers appear to have lost sight of is that the play is real, that it is essentially human, and that it arouses the keenest feelings of sympathy.

Admitting that these factors are present in the play, why, many ask, does it not crowd the theatre at every performance? It seems that the chief cause working against a heavy patronage lies in the heart wrenchings which those witnessing the performance are put through. Mr. Hackett and Mr. Kildare may be right in holding that such a man as Owen Conway cannot be raised by Marie Deering to her own level, and in sending Conway on to his regeneration through the path of a term in Sing Sing. But few who know "Con," as Mr. Daly plays him, leave the theatre with any feeling other than that a man with fine fibre at heart has been shown and that he is hit harder than there is any need for.

One woman leaving Wallack's after the performance said: "I do not agree with the theory advanced. Miss Deering and Conway are not so far apart, after all, and if they married and lived in the district where she could continue her Settlement work, I believe that she could and would be happy. But supposing that time brought unhappiness, it would be as nothing compared to the suffering she endures at losing the man she loves and in the way she does. And why should he be thrust back so heartlessly, to go on and upward alone? What chance would he have after serving a sentence in prison?"

All this is food for thought. And it is not far from touching the cause which is at the bottom of the small attendance. It would be interesting to see this play reconstructed along the lines here outlined, and to have it performed without the scene where the police officers rush in and capture Conway and his gang. This last is the one offensive scene of the play, and is, without doubt, unpalatable melodrama.

LILLIAN RUSSELL

Miss Russell is playing the role of a charming young widow, the owner of a racing stable, in Wildfire at the Liberty Theatre

SEP 25 1908

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ON·HER·DRESSING·TABLE

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

ONly the very young woman whose skin is of naturally exquisite texture and unlined by a single wrinkle can afford to regard with disdain the wonderfully rejuvenating and freshening effects of certain kinds of massage aided by a scientifically prepared skin food. The most skeptical are forced to admit that lines and wrinkles can be lightened by these means, and even entirely obliterated when not of long standing, if the remedial agencies are of high order, but the very excellence of results has given birth to a hundred imitations of inferior character whose effects are often absolutely neutral or even positively deteriorating.

Massage, to be of service, must be given by an expert who understands all the muscles, veins and arteries of the head, throat and neck as thoroughly as a doctor understands the mechanism of the body. Not only this, but she must have the personal intelligence to watch results and temper the treatment to meet varying needs. Then again there must be a pure and nourishing skin food to work with, for without the latter even the most scientific massage fails in effect. Given all this, however, the results are nothing short of surprising, and will delight the woman whose skin has lost the freshness and elasticity of youth, become wrinkled or of bad color; it will also round out the contour, lift sagging muscles into place, correct a double chin and fill out hollows in the cheeks. Various exercises with the throat may be used in conjunction for the reduction of the fatty cushion sometimes accumulated just above the shoulders, as well as any heaviness below the chin. All these advantages are obtainable through the medium of a skillful French masseuse who has but just begun to give treatment in New York; she may be relied upon as capable, and she uses a nourishing skin food which has only been obtainable for the past few weeks and is good in its effects. She begins at the beginning and builds up her results with the utmost care, following the muscles with her soothing, rhythmic massage, which rests the nerves almost as much as the skin is rested and refreshed. The preparation used can be bought for $1 a jar, and is one of the best and purest one can hope to find. A novel feature is the odor of pine with which it is saturated, this perhaps accounting in part for its essentially soothing influence, but the ingredients are known and prized for this purpose as being the most beneficial. They feed the tissues lying beneath the skin, thus filling out wrinkles and hollows, as well as refining the texture. A single treatment gives conviction of the excellent results to be expected, and nothing could be more satisfactory than the ensuing rosy glow and clear, healthy appearance of the skin, as well as the softness and elasticity. In most cases ten treatments will be enough to guard the skin from deterioration and wipe out incipient lines, refine the texture and clear the color. After this only an occasional treatment is required, unless, of course, the patient is well along in middle life with deep-laid wrinkles which are exceedingly difficult to obliterate.

Directions will be given to those who want to use the massage cream at home without assistance. Ten minutes a day for a month, and half that time thereafter, will make a great transformation in the general conditions of skin and give ample payment for the small expenditure of time and money.

A distinctly serviceable preparation is put up in the form of powder and enclosed in much the same casing as that commonly used for talcum powder. This is highly spoken of as a preventative of all odors caused by perspiration or stains from the same cause, and costs 25 cents a box.

Being entirely soluble, it is taken up by the glands when applied to the skin and acts directly upon the latter, restoring them to a healthy condition and entirely eliminating all trace of odor. Many persons who are troubled with an excess of oil in the skin will find this powder valuable in absorbing the latter healthily and without fear of injurious results.

No face powder is more daintily housed or worthier of its beautiful receptacle than an exquisitely fine and delicate preparation which is not to be found at the department shops and must be ordered directly from the compounder.

It gives a natural ivory finish to the skin seldom seen after extreme youth, and is impalpable in substance, so that it cannot be detected on the roughest skin. The quality of adherence is remarkable, and there is an agreeable softness in its texture. The box in which this delightful powder is enclosed is heart shaped and of white satin, so the sum asked for its possession is surprisingly moderate. Price $1 a box.

REVERSE VIEWS OF GOWNS ON PAGE 441

A Club Cocktail

Is a Bottled Delight

There's only one remedy for a long day's thirst—cracked ice and a cool, refreshing cocktail. CLUB COCKTAILS are just what a cocktail ought to be—an exquisitely flavored, gently stimulating drink—always thirst-quenching and satisfying.

Always Uniform—
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Martini (gin base), Manhattan (whiskey base), are universal favorites

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